

SPECIAL ISSUE 30 GREAT IDEAS

amateur

Saturday 10 August 2013

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

30 brilliant ideas to inspire your photography

- Motivational projects
- Seeing in a new way
- Shooting and editing
- Refresh your style



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THE PREMIUM LUMIX DMC-GX7 LEICA-LIKE

Panasonic launches the cool rangefinder-style **DMC-GX7**

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Tom Mackie's AP masterclass: AP readers working on location



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CLEAN YOUR SENSOR

6 of the best kits for removing dust and spots from your camera

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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

THERE was once a time when I didn't have much faith in the micro four thirds system. It seemed to me that it would always lag behind others that use APS-C and full-frame sensors, purely because pixels would always need to be squeezed into smaller spaces. Smaller pixels crammed onto smaller sensors, as we know, do tend to produce more noise and a more limited ability to record a wide range of tones.

While this is still true, and the laws of physics remain unchanged, there have been significant advances in pixel design, sensor layout and image processing that have made a big difference to the way small sensors perform. While image quality in larger sensors has also moved on, there comes

a point where incremental shifts go unnoticed as quality is already beyond that which we truly require.

Both Olympus and Panasonic produce exciting-looking cameras that provide excellent results, and this week's Lumix DMC-GX7 seems a symbol of where things are heading. We are well beyond the point where the downsides of the system are outweighed by the numerous benefits, such as size, weight, design and features. DSLR and particularly rangefinder manufacturers should look out.



Damien Demolder
Editor

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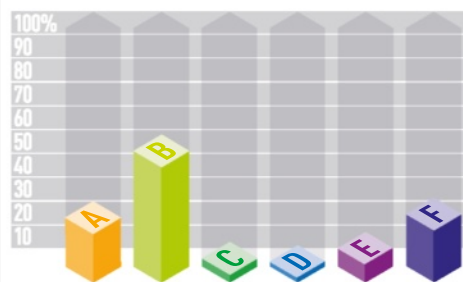
HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 20 JULY WE ASKED...

Which single quality do you most prize in a lens?



YOU ANSWERED...

A A wide aperture	20%
B High resolution	48%
C Low curvilinear distortion	3%
D Low vignetting	1%
E Low chromatic aberration	7%
F Good build quality	21%

THIS WEEK WE ASK...

Do you think the micro four thirds system is worthwhile?

VOTE ONLINE www.amateurphotographer.co.uk

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Professor Bob Newman attempts to pin down those elusive factors that constitute 'build quality'

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‘Classically designed’ CSC • In-body stabilisation for ‘old lenses’ ‘HIGH-END’ LUMIX GX7 REVEALED

PANASONIC’S latest compact system camera creation, the Lumix DMC-GX7, is a ‘high-end’ model squarely aimed at photo enthusiasts.

The GX7 will cost £819, body only, when it goes on sale in September.

The 16-million-pixel camera features what Panasonic claims is the world’s first built-in, tiltable, 90° live viewfinder on a digital single-lens mirrorless body. It boasts a resolution of more than 2.7 million dots and is designed to allow the user to achieve ‘the perfect shot from any angle’.

The GX7 also sports a 3in, 1.04-million-dot resolution, tiltable LCD touchscreen in a body designed to weigh 402g.

Billed as the first Lumix to incorporate in-body image stabilisation, the GX7 can be tailored for use with old, non-stabilised lenses, by the user entering a focal length from 8mm to 1,000mm.

The camera will automatically detect if the attached lens already includes Lumix OIS, adds Panasonic.

Meanwhile, Panasonic claims that the ‘low noise’ imaging sensor delivers a significant improvement in low-light shooting compared to its predecessor, the now-discontinued Lumix DMC-GX1.

The GX7 offers better ISO sensitivity (up to ISO 25,600) and improved dynamic range.

The firm said: ‘The GX7 sensor achieves a higher saturation of light than other Lumix models due to its optimised pixel architecture – with reduced circuitry and expanded light receiving area... In addition, the microlenses are optimised, enabling the sensor to take in more light.’



The multi-angle viewfinder should boost flexibility

AP Editor Damien Demolder said: ‘It is very interesting how close this camera is to the look of a traditional rangefinder, with it’s “Leica M9 with a grip” design. It seems Panasonic is aiming directly at the market that aspires to a Leica camera, but which finds the price too painful.’

‘There is a large number of photographers who are prepared to spend close to £1,000 on a high-quality camera of the kind they’ll use at least once a week, and Panasonic says this is who the GX7 model is aimed at.’

The GX7 employs a 23-area focusing system with pinpoint AF, touch AF, and AF tracking. It is claimed to be able to focus in low light down to -4EV – allowing shooting

‘under starlight’ – and focus as fast as 0.06secs, using light speed AF.

In a nod to the past, the camera aims to double as a darkroom by enabling the photographer to alter the contrast on black & white shots, using monochrome, rough monochrome and silky monochrome filters. The strength of each effect can be adjusted in-camera. Colour filters can also be applied to monochrome images.

New to Lumix is the display of a graduation curve that can be used to fine-tune contrast.

The GX7 will be available in black and silver-coloured versions. A kit that includes a 20mm lens will cost £999. A 14-42mm lens outfit is priced at £899.

SNAP SHOTS

● Press photographer Lewis Whyld made himself a ‘special camera’ to take a 360° image of the moment the royal couple showed off their new baby to the picture-hungry media last month. The image shows photographers and TV crews eager to capture their first glimpse of Kate and William with their new son outside St Mary’s Hospital in Paddington, London. The photographer, who trained as a barrister, works for the Press Association. Visit www.lewiswhyld.com/royal-baby-arrives.

● Olympus has accepted it will have to pay a fine of around £4.5m over the financial scandal that was publicly exposed in 2011. Olympus has confirmed that it will not appeal the 700 million yen penalty imposed by the Tokyo District Court on 3 July. Three former Olympus executives were handed suspended jail sentences last month.



Do you have a story?

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FUJI AXES FOUR MORE FILMS

FUJIFILM has axed four more films, blaming lack of demand, and has urged photographers to act fast before supplies run out.

The four discontinued emulsions are: Neopan 400, a black & white 35mm film; Provia 400X, in 35mm and 120 formats; Superia 400 medium format; and Reala 120.

Fuji product manager Gabriel Da Costa

said the move was a ‘difficult decision’.

Da Costa advised photographers to use Provia 100F in place of 400X, Neopan Acros 100 instead of Neopan 400, and Pro 400H for both Superia 400 120 and Reala 120.

Fuji has confirmed that production of all four films has already ceased and advises users to snap them up now ‘before stocks run out completely’.



A week of photographic opportunity

PHOTODIARY

Wednesday 7 August

EXHIBITION Quiet Heroes by Ken Griffiths, until 24 August at Ffotogallery, South Glamorgan CF64 3DH. Tel: 0292 070 8870. Visit www.ffotogallery.org. **EXHIBITION** Sentebele – Stories of Hope by royal photographer Chris Jackson, until 10 August at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380.

Thursday 8 August

EXHIBITION by Essex-based photographer Paul Stoddart, until 10 August at Beecroft Art Gallery, Essex SS0 7RA. Tel: 01702 347 418. Visit www.southendmuseums.co.uk. **EXHIBITION** John Hinde: Postcards, until 20 October at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618.

Friday 9 August

EXHIBITION Resolutions (addressing digital technology's impact on contemporary photographic practice), last day at Belfast Exposed, Belfast BT1 2FF. Visit www.belfastexposed.org. **EXHIBITION** Ever Young by James Barnor, until 31 August at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737 843. Visit www.impressions-gallery.com.

Saturday 10 August



EXHIBITION We Are Lucky, last day at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** Short Breaths by Miles Aldridge, until 28 September at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com.

Sunday 11 August

DON'T MISS Landscape photography (Part 1), (10am-5pm, cost £80) at Cotehele, Cornwall PL12 6TA. Tel: 07546 231 044. Visit www.nationaltrust.org.uk. **EXHIBITION** Trailblazers by Anita Corbin, until 29 September at the Discovery Museum, Tyne & Wear NE1 4JA. Tel: 0191 232 6789. Visit www.twmuseums.org.uk.

Monday 12 August

EXHIBITION Alive – In the Face of Death by Rankin, until 15 September at Walker Art Gallery, Liverpool L3 8EL. Tel: 0151 478 4199. Visit www.liverpoolmuseums.org.uk. **EXHIBITION** Jesse Alexander: The Golden Age of Motorsport, until 24 August at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.

Tuesday 13 August **LATEST AP ON SALE**

DON'T MISS Firework Walk – view Plymouth firework championships from a 'moorland perspective', accompanied by rangers, (8.30pm-11pm, cost £5) at Plym Valley, Devon PL7 4SR (meet at Shaugh Bridge). Tel: 01752 341 377. Visit www.nationaltrust.org.uk. **EXHIBITION** One Picture at a Time by Gunnar Smoliansky, until 30 August at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com.



20MP Hasselblad compact to cost £1,548

BLAD'S STELLAR ALMOST 3X PRICE OF SONY RX100

HASSELBLAD has announced a 20-million-pixel compact camera, available in six 'exotic' wooden handle options, called Stellar.

The development follows a tie-up Hasselblad forged with Sony last year.

A spokesperson for the Swedish firm has confirmed that the Stellar will carry a UK price of £1,548 when it goes on sale this month.

The Stellar features a 1.0-type Exmor CMOS imaging sensor and will come with a Carl Zeiss Vario-Sonnar T* lens (28-100mm equivalent).

Like the Sony Cyber-shot DSC-RX100, which was unveiled last summer with a £550 price tag, the Stellar features a 3in, 1.2-million-dot LCD display.

Commenting on the camera, Hasselblad chairman and CEO Dr Larry Hansen said: 'It has always been my ambition to enable all fans of the iconic Hasselblad brand to have an opportunity to own one of our own cameras.'

'Now discerning enthusiasts of beautiful design, ergonomics and advanced camera technology have real choices.'

Luca Alessandrini, director of New Business Development at Hasselblad, added: 'With Stellar you can be a complete photo-novice or can choose to take control of the camera's features manually.'

The newcomer will come with an Italian-leather wrist strap and go on sale in stores such as Harrods. Wooden handle options will include walnut and 'zebra'.



The Kodak-branded 'Astra Zoom' AZ521 bridge camera has now been launched in the UK

KODAK COMPACT SYSTEM CAMERA NOT READY

IT SEEMS unlikely that a Kodak-branded compact system camera will be released this year, though officially it is still due to be launched in the third quarter of 2013.

The S1, which will adopt the micro four thirds format, was first announced in January and a model went on show at an event in China shortly afterwards.

It is being developed under a licensing agreement with US company JK Imaging.

However, there is, as yet, no working sample of the camera, suggesting it may

not be available this year.

Meanwhile, a Kodak-branded bridge camera, the AZ521 (pictured), was due to go on sale in the UK as we went to press.

The 16-million-pixel model features a 52x f/2.8-5.6 optical zoom and is expected to cost £249.99.

Features include a maximum focal length of 1,248mm, a 3in display, top ISO of 3200 and full HD video.

It will initially be available only through Argos stores.

SNAP SHOTS

● Reflecta has launched a film scanner it claims can print 14-million-pixel images at 3200dpi in 2secs. The x7 Film Scanner, priced £136.80, features a 2.4in LCD screen, SD-SDHC memory card slot and a lithium-ion battery designed to last 2.5 hours. The scanner measures 105 x 104 x 164mm. Visit www.kenro.co.uk or call 01793 615 836.

● Fresh from Lowepro come two new camera bags. The Transit Backpack 350 AW, priced £98, is built to hold a 'pro' DSLR body with attached lens (up to 300mm in length if stored vertically), plus up to two more lenses and accessories. The Transit Sling 250 AW (priced around £82) boasts many of the same features as the backpack. Visit www.lowepro.com.

● Photographers in Borehamwood & Elstree will need to get a move on to enter the Twin Town Association's photography competition, with the August 9 deadline fast approaching. The theme is Borehamwood and & Elstree's Twin Town Association throughout the years. To enter, email bettagroup@hotmail.com.



Do you have a story?

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Smartphones continue to hit compact cameras

CANON SALES DOWN BUT 'NUMBER ONE' IN UK

CANON sold 19% fewer digital cameras worldwide in the second quarter of 2013, compared to the same period last year – with demand for interchangeable-lens cameras falling 4%.

However, Canon's global imaging division sales revenue climbed 4.4% and the firm says it held the number-one spot for photo and video in the UK for the first half of 2013.

Sales of Canon compact cameras fell 26% worldwide from April-June 2013 in volume terms (year-on-year) but demand for the EOS 5D Mark III and EOS 6D DSLRs continued to grow, and the EOS 700D 'proved popular' in Japan over the three months.

'As for digital compact cameras, sales volume declined from the previous year due to the market slowdown and increasing popularity of smartphones,' states Canon.

The firm says this was 'despite efforts to increase sales through the introduction of new products such as the PowerShot SX280 HS – equipped with a high-



The EOS 5D Mark III flourished

magnification zoom lens that exceeds the capabilities of lenses offered by smartphones'.

Total camera sales revenue rose 0.8%, while Canon's inkjet printer sales jumped 17.3% despite a 3% drop in units sold.

On the future of its camera business, Canon points to a 'sense of a slowdown in China and Europe', adding that its future priority will be on 'profitability'.

Operating profit at Canon's Imaging

System Business Unit fell 17.5% for the first six months of 2013, compared to a year earlier.

The company adds: 'Demand for interchangeable-lens digital cameras is expected to continue growing, owing to an expanded user base in developed countries along with market growth in emerging countries.'

In the UK, meanwhile, Canon reports that it came top in photo and video sales for the six months to June, in both volume and value terms, and was also 'number one' in compact cameras.

According to figures Canon says it received from market analysts GfK – which GfK would not confirm when approached by AP – Canon led the market in digital interchangeable-lens cameras and compacts for the month of June.

Separately, news agency Reuters reports that Canon has cut its interchangeable-lens camera sales target to 9 million, from 9.2 million previously. However, Canon UK was not able to confirm this to AP.



© ARTHUR EDWARDS

ROYAL BABY SPAWNS TOP PHOTO TIPS

THE SUN'S royal photographer Arthur Edwards has shared his top tips on taking photos as the Duke and Duchess of Cambridge celebrate the arrival of their first baby.

Edwards first advises photographers to make use of natural light, stressing that 'babies don't like flash'. And while some details may not seem important, it may be a mistake not to include them in photos.

The veteran photographer reveals: 'Baby William [pictured above] became extremely fond of a blue elephant toy, but Diana would move it away for pictures.'

'She mentioned once that she later wished she'd had a photo to remember the toy, as it was his favourite.'

Finally, Edwards urges people to ensure that they keep their precious memories



© ARTHUR EDWARDS

safe by printing their shots.

Although Kate is a keen photographer, Edwards expects her to 'hand over the camera to William and trust him with the family album for a change'.

Meanwhile, it has been revealed that more than half of first-time mums (51%) refuse to allow photos of their newborn to be posted on social networking websites, or say they would need to first give their approval, according to a survey commissioned by camera maker Nikon.

The poll of 2,000 adults, conducted between 2 and 5 July 2013, also showed that 70% of new mothers have their photo taken within three hours of giving birth.

However, more than one in five said it took more than a month before they felt comfortable in front of the camera.



© ARTHUR EDWARDS

New mothers are given a 'raw deal' when it comes to capturing those 'all-important first moments on camera', says Nikon.

'Eighty-six per cent of first-time mums aren't happy with the photos taken in the week after giving birth – suggesting that mum needs to be consulted before you get snapping,' said a Nikon spokesperson. Over a quarter of mums expressed annoyance that people 'took photos that didn't flatter them'.

Nikon UK's Jeremy Gilbert added: 'It's an exciting and important time to capture, but a bit of care and consideration goes a long way with mum, as does a good camera that will do mum and baby justice. These are the pictures that last a lifetime, so it's crucial to get [them] right.'

For more tips visit www.amateurphotographer.co.uk.

AP THIS WEEK IN... 1950

'Camera care at the coast was the subject of a suitably seasonal piece by CG Ashdown this week in 1950. Predictably, sand was deemed 'seaside enemy No1'. 'It gets into the rangefinder and ruins its accuracy, it creeps into the shutter causing it to grate for weeks after, it settles on the cassette felt and puts "tramlines" down the length of the film - as well as getting into our sandwiches.' So AP advised photographers to protect their gear using 'two or three paper bags' - ensuring that the mouth of the inner bag is covered by the bottom of the outer bag. Those without an ever-ready-type case were urged to use a 'small macintosh bag, as used for toilet soap', to protect the camera from sea spray. Smokers could use a pipe-cleaner to clean dust from their lenses, in the absence of a fine lens tissue, soft linen rag or cigarette paper.

SNAP SHOTS

● Professional lab Metro Imaging has launched an app designed to allow users to produce 'high-quality' prints of images captured using Instagram, the image-sharing website. The Instagram Print App, which is free to download, offers 5x5in prints on either gloss or matt paper, priced at 42p per print. For details visit www.metro-print.co.uk/instagramandkioskprints.

● A new photo background designed for photographers on the move has been launched by Creativity Backgrounds. The PolySilk is designed to be foldable and washable, and is available in grey, white and 'chroma green', priced £95 and measuring 2.72 x 3m. Also new is PhotoDrape, which is available in 11 colours, measures 3 x 3.6m and costs £144. Visit www.photography-backgrounds.co.uk.

\$1.2 MILLION BOOST FOR SCOOPSHOT

PHOTO crowdsourcing service Scoopshot has secured \$1.2 million of funding from stock photographer Yuri Arcurs.

Scoopshot is an on-demand image service that aims to provide buyers with an alternative to stock photo libraries.

It allows buyers to create photo assignments in specific locations for Scoopshot photographers - giving buyers the chance to request what they want.

The service also aims to help photographers earn money from their photos and 'make it fun'.

Both Scoopshot and Arcurs believe that on-demand photography is the future for the stock industry.

Scoopshot CEO Niko Ruokosuo said: 'It is our belief that the majority of stock photography will be on-demand within the next five years. To



survive, photo sites must adapt and adopt new models for monetising photography. It really is a case of do or die.'

Buyers can alert photographers to a particular task using the Scoopshot app.

Arcurs recently signed an exclusive deal with Getty's iStockphoto, the largest in the firm's history.

The photographer is estimated to sell a photo once every eight seconds.

To find out more or try the service for yourself, visit Scoopshot's website at www.scoopshot.com.

YOUNG CURATORS HELP LAUNCH PORTRAIT SHOW

A GROUP of young curators have got together to help stage a photographic portrait show at a museum in Bristol.

The exhibition, at the M Shed museum, comprises more than 60 images from the Taylor Wessing Photographic Portrait Prize.

The 13 young curators, aged 18-25, hail from the Knowle West Media Centre, the University of the West of England and Young Arncliffe, a collective of young Bristol artists.

Among them is Kelly Lear, who said: 'I have had to consider what photographs complement and work with each other to create a successful exhibition, something I have not had to think about before.'

Julie Finch, head of Bristol Museums and Archives, said: 'The museums are committed to working with

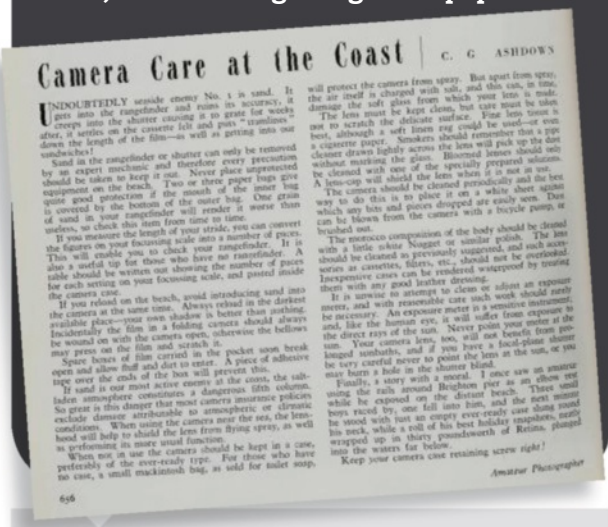


The exhibition is on at the M Shed until 3 November

young people. We learn from each other; they challenge our thinking, and are our visitors and staff of tomorrow.'

The young curators worked with museum staff to determine how the photographs should be displayed, and how image placement would affect visitors' experiences.

For details visit www.mshed.org.



CLUBNEWS

Club news from around the country

YORK PHOTOGRAPHIC SOCIETY

Members will stage an exhibition on 10 and 11 August at York Medical Society Rooms, 23 Stonegate, York, North Yorkshire YO1 8AW. Tel: 01904 849 821. Visit www.yorkpks.org.

NORTH WALSHAM PHOTOGRAPHIC GROUP

The group's annual exhibition takes place from 20-26 August at Methodist Church Hall, Grammar School Road, North Walsham, Norfolk NR28 9JH. Visit www.nw-pg.co.uk.

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Sony Alpha Centres of Excellence

Richard Sibley finds out more about **Digital Depot** in Stevenage, Hertfordshire, one of the 27 Sony Alpha Centres of Excellence

FOR JAKE HELMAN, company director of Digital Depot in Stevenage, being a Sony Alpha Centre of Excellence is recognition of the firm's hard work. 'We have knowledgeable staff who are confident advising customers about Sony's digital cameras,' he says. 'Our staff are trained around twice a month on the very latest products and technology.'

Jake continues: 'We keep a range of key Sony cameras, lenses and accessories, so when a customer walks in, they know that we'll have the product in stock. Plus, we maintain good levels of stock, so you won't be buying an ex-display or demonstration camera.'

Like all Sony Alpha Centres of Excellence, Digital Depot also offers in-store training and hands-on days, including the recent Full-Frame Friday, where customers had the opportunity to use the Sony Cyber-shot DSC-RX1 compact and Alpha 99 SLT cameras, guided by a Sony expert.

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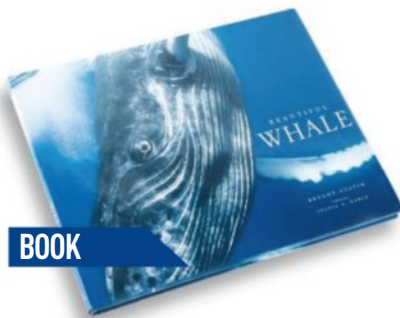


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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



© BRYANT AUSTIN

Beautiful Whale

By Bryant Austin
Abrams, £30,
hardback, 124 pages,
ISBN 978-1-4197-0384-3

THE STORY behind this book is what makes it really special. Bryant Austin gives an honest and lively account of his quest to take life-size

photos of whales, and the images that accompany both his successes and his failures are splendid. Austin encounters several species of whale (don't let the title mislead – there is more than one whale) throughout the book, and it seems every one comes with an anecdote revealing the depth of personality and intelligence in these creatures. Austin gives a

frank account of his photography too, revealing what worked and what didn't, and the details of how he went about capturing these images are a rewarding read. Austin is a natural storyteller and a superb photographer and the result is a high-quality read.



© BRYANT AUSTIN



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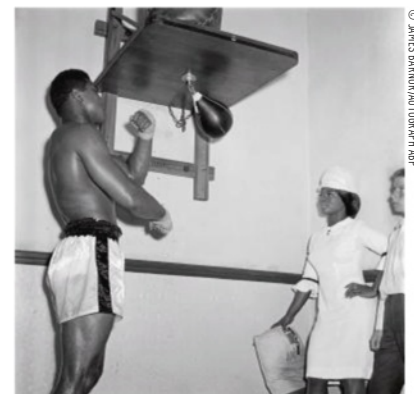
EXHIBITION

Ever Young by James Barnor

Until August 31. Impressions Gallery, Centenary Square, Bradford BD1 1SD. Tel: 01274 737 843. Website: www.impressions-gallery.com. Open Tue, Wed, Fri 11am-6pm, Thur 11am-8pm, Sat 12pm-5pm. Admission free

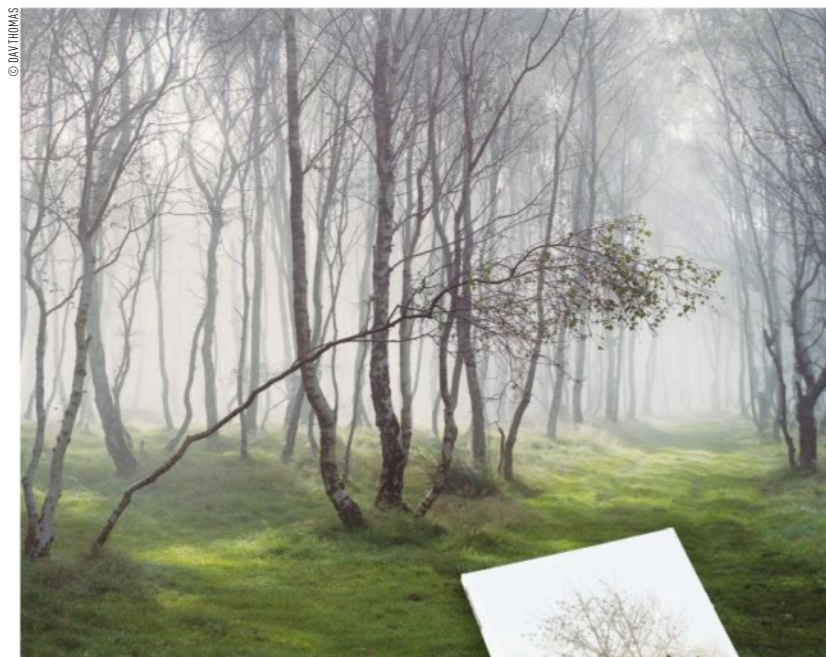
WITH a range of street and studio photographs, James Barnor's career covers transitions of time and place, from the late 1940s to early 1970s and from Ghana to London. At his Jamestown studio, from whose name the exhibition title is derived, Barnor received visits from key political figures and high-profile sports stars. In 1960s London, he photographed legend Muhammed Ali.

A mix of colours and styles reflect the



© JAMES BARNOR/AUTOPHOTOGRAPHY ABP

cultural changes that occurred throughout the decades, and Barnor is at home with everything from fashion to candid street shots. Both Ghana and London underwent much change throughout these decades and Barnor's lens caught some small flavour of what it was like to live through.



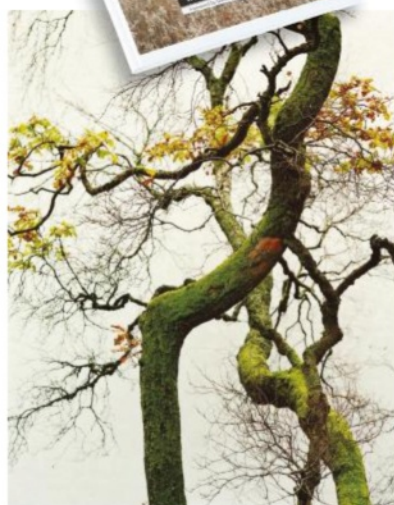
With Trees

By Dav Thomas
Triplekite Publishing, £40, 112 pages,
ISBN 978-0-9576345-0-3

DAV THOMAS'S love letter to British trees features its eponymous subject in just about every variety found in our Isles. A great spread of images, shot on different films, feature in this book, with many experiments in composition and form. The quality of images does vary – sometimes it's not clear what the main subject is, at others things seem a little cluttered, as though Thomas couldn't quite decide which part of an exciting forest landscape best merited his attention. When it's good, however, it's very good. The great reverence Thomas holds for the subjects shines through. A foreword by AP regular David Ward rounds out a solid package.



BOOK



© DAV THOMAS

CONDENSED READING

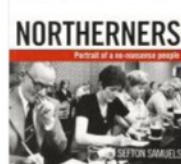
A round-up of the latest photography books on the market



● **ON STAGE** by Michael Nether, £29.90 Michael Nether has, at least according to the introduction to this book, had a varied and stimulating career in various fields of photography. You wouldn't really know it based on the evidence provided here. This book focuses exclusively on his work photographing musicians and other celebrities on stage. The result is a drab, monotonous affair, picture after picture of unfocused, greyscale famous faces, an inordinate number of which seem to have been caught at especially unflattering moments.



● **DOMAINS OF INFLUENCE** by Jacqueline Hassink, £30 With a clever and different approach to photographic portraiture, Jacqueline Hassink gives us a picture of leading businesswomen across the Arab world without showing us their faces. By exploring the private and business rooms of these women, she shows us a kind of residue, the places where they spend almost every waking moment. The rooms are, without exception, immaculate, and it's odd to see how the boardroom offices and home dining rooms are so overtly different but subtly similar. ● **NORTHERNERS: PORTRAIT OF A NO-NONSENSE PEOPLE** by Sefton Samuels, £12.99



No-nonsense people befit no-nonsense photography, and Sefton Samuels certainly delivers that. Street shots, portraiture and documentary sit side-by-side in a thorough collection of unpretentious work that feels very much concerned with the lives and times of ordinary people. The portraits are especially interesting; Sefton has a refreshingly simple style and seems adept at putting subjects at their ease.



WEBSITE

www.picturecorrect.com

PICTURECORRECT is a well-established site with a considerable social presence, and there's lots of good content to see. Site editor and founder Richard Schneider hosts a great deal of writing from a range of contributors, and there are tips and tutorials aplenty. The site also dabbles in photography news, which updates a little less than daily. The site even features a buyer's guide facility for equipment, offering a basic price comparison facility for new cameras and other kit.

The site specialises in quicker, snappier articles rather than infrequent in-depth pieces and is all the better for it – even if you aren't interested in the subject of a post, they're generally readable and enjoyable.



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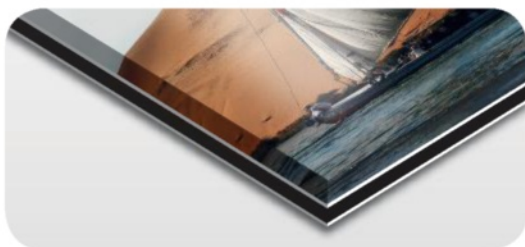
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Letters

Share your views and opinions with fellow AP readers every week

stopped pouring money down a 'digital dark hole' and returned to film photography. My Nikon F, purchased in 1978, is still going strong; the only time it needed attention was in having the mirror box foam replaced. Similarly, the FM2n models I purchased in the mid-'80s are still performing reliably. These cameras are all mechanical and can truly be described as being 'for life'. They also tend to hold, or even increase their value.

Barry Beattie, Surrey

Film SLRs can only be 'for life' if the staple of their diet remains in production. Food for all these things determines lifespan. Now that we have enough pixels and good-enough technology, this generation is less likely to be murdered by the next – Damien Demolder, Editor

I WANT TO LEARN THE LANGUAGE

I would like to see a new type of photography course or workshop offered for those who can do all the craft stuff and want to move on and develop their own unique style. I am an amateur photographer who uses his photography to express himself. I do not fit into a 'landscape', 'portrait' or 'street', or any other pigeonholes catered for by the usual workshops, nor am I a 'pictorialist' – I am just a photographer.

What I want is a workshop that teaches the *language* of photography, all those neat ways of constructing an image that are singularly photographic. This is an area that I feel has been sorely overlooked till now. How do we set the ball rolling?

Stefan Shillington, Warwickshire

I totally agree with you, Stefan, there is certainly a gap in the market for photographers like yourself who do not fit into a particular category. We do, in fact, have courses that may help you to improve not only the creative side of the picture-taking process, but also help you to understand how photography works. Our Foundation in Photography course will take you through the basics of composition to working on a fully fledged project. For those with a little more experience, this will help you to focus on the areas you might not have tackled before, and allow you to brush up on the skills you already have. You can see more about this course and our workshops at www.spi-photography-courses.com – Nadine Thomas, SPI administrator

BACK TO BLACK & WHITE

Up until about 25 years ago, I had a darkroom in the bathroom at home. Until, that is, my parents developed an increasing need to use it at short notice! When they died, lack of money enforced delay upon me. And then the pixel revolution persuaded me that digital was 'better'!

I have since repented of this view, and now wish to progress in a retrograde manner.

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



FUJIFILM

A ROSE-TINTED MIRAGE

I have to confess a certain cynicism towards several models being brought to market by some of our most longstanding manufacturers. Many recent cameras seem little more than cash cows designed to milk those among us for whom brand names can still bring back a hazy, rose-tinted mirage of bygone days. Eras past were rarely quite as good as we like to remember them; time has a way of vignetting over the poorer aspects! Many may recall the first time they saw an expensive camera in a shop window, or over someone's shoulder, wishing that someday they might own such a thing. In reality, however, the shutter release would stick from time to time and the camera was prone to overexpose on bright days, aspects not known by those who merely admired it.

As a young(ish) photographer, I understand the lure of vintage-styled cameras, but if I thought of buying one, why not go for a genuine original? Using a camera with film is not as quick and easy as one with a memory card, but that's not why we still love them to this day. David Watts' recent experience with his Leica M8 brings a whole new level to the retro experience: £2,700 for 1,900 exposures equates to £1.50 per image; who said digital made imagery cheaper and more convenient?! If Leica thinks that the equivalent of £54 per 36 exposures is reasonable in any form, we'd all be better off going back to using film, even if we have to press our own paper!

William BJ Spencer, via email

*WINA CHOICE OF COMPACTFLASH OR SDHC NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer fapcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

I RETURNED TO FILM

I've been following the correspondence regarding David Watts's problems with his Leica M8. The phrase 'A Leica is for life' is mentioned several times. But the 'for life' claim can only be applied to the company's film cameras. No digital camera, no matter how expensive, can be considered as being 'for life'. The rapid advances in digital technology, coupled with the habit of major

manufacturers of bringing out 'new models' every six months or so, means that all digital cameras have built-in obsolescence.

Like David Watts, I too have had problems with top-of-the-range digital cameras, though in this case from another major manufacturer, ranging from battery drain to inconsistent flash exposures. And in my experience also, the importers are reluctant to admit there is any problem. I have now

What The Duck



<http://www.whattheduck.net/>

With my own retirement slowly stealing upon me – I'm now 60 years young – I've decided that I will make traditional black & white my hobby. I may be hopeless at composition, but I know what I like.

I want to redecorate my walls with my own pictures – all of them 'my own work'! From producing the negatives, and I have a few left, through to the final print. Fortunately, I retained a couple of SLRs when I disposed of the rest of the outfit, as well as few useful lenses – including my '25 years' prize of a 19-35mm zoom. In the meantime I'll get back in practice loading, shooting and unloading film (of the easily obtainable colour negative kind).

William J Houlder, West Yorkshire

That sounds like a wonderful idea, William. I'm jealous – Damien Demolder, Editor

DON'T RAIN ON MY PARADE

In June this year, I suffered an incident that has led me to protest about my treatment. I was at London's Gay Pride parade and was standing with my camera near a group from Stonewall, the gay-rights charity, taking both stills and moving images of the event. At first everything seemed fine, but as the parade reached its later stages, a woman within the Stonewall group began to 'take an interest' in my activity. She tried to stop me from filming the scene and told me to leave her group alone, then threatened to make

a complaint to the police about my conduct. Later, a Stonewall representative told me that a complaint had been made about me 'excessively' filming younger Stonewall members and was asked to concentrate more on older members of the parade.

I am taking issue with Stonewall directly on this, and as I write this I am awaiting its reply, hoping for an amicable result. But I did feel victimised. There were many thousands of spectators along the route in central London and the majority of these had their own cameras. Some were taking pictures from several rows back, but others were taking their chance and coming right up close to take their pictures before disappearing, and no one was stopping them.

While some of the younger members were wearing 'No Photos' stickers on their T-shirts, this seems to me a ridiculous idea. If you're taking part in a public parade or event, how can expect *not* to be photographed, especially when the crowd is several rows deep and hundreds of pictures are being taken? The law allows photography in virtually any subject in public, and while paranoid attitudes towards photographers being terrorists are being tackled, the attitude towards us being paedophiles still needs to be dealt with. Public re-education ought to be a priority.

Still, it won't put me off my photography. We can't let these idiots win!

Keith Barber, London E15

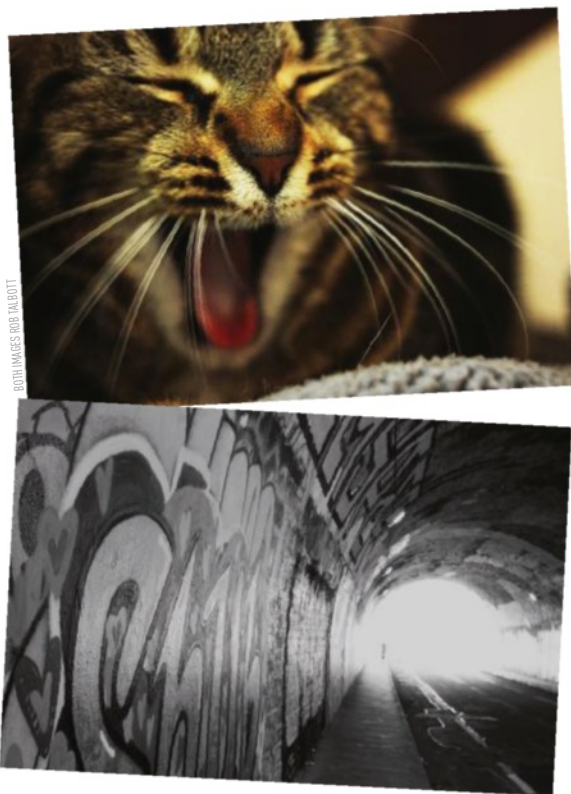
FINE VINTAGE

I'm sure this is not the first, and far from the last, letter you will get on the ever-popular subject of, 'It's not what you have, it's what you do with it'. However, in this case I think it makes the point as clear as it ever could.

I have recently been collecting vintage lenses from car-boot sales to use with my modern Canon DSLR with adaptors – usually for very little money (some even with an old film SLR attached to them!). I attach a few of them as a demonstration that, in this current world seemingly obsessed with ultra-silent autofocus motor systems, the latest version of Photoshop and laptops, you really don't have to remortgage your house to capture some satisfying images.

The lens that I used for these photos is an obscure M42-mount 50mm Russian model, with most of the writing on the front missing, a dented filter ring, no lens caps, and which cost the princely sum of 50p.

Rob Talbott, Bristol



Those delightful bargains are there to be had, and provide hours of fun and unique qualities to our images – Damien Demolder, Editor

BACK CHAT

AP reader Adam Lang looks at the standing of the much-praised Don McCullin and his historic photographic impact

WHEN the BBC decides to devote an entire documentary to the life and work of a renowned photojournalist, you know instantly the content will have substance in depth and reveal far more than viewers thought they knew at the outset.

A recent programme from the *Imagine...* series did much more than expose the results of a man's work. The delivery was a telling insight into a complex and sometimes contradictory nature. Don McCullin's self-expressed insatiable appetite for war zones and his allied disgust of humanity for the scenarios witnessed jarred the senses, despite his cool and measured tones while expressing deep personal feelings.

You have to remember that his heyday was now some decades ago in the times of rock-solid film cameras and all that meant in picture gathering, technically and operationally, unlike the digital era that some people already consider to be a much easier picture-taking environment. Nevertheless, his ability to capture the grittiness of any battle situation went above technical limitations and the outstanding results so often made for stark covers for the *Sunday Times*.

You have to ask yourself what it must take to go to another land in the midst of turmoil where killing is commonplace, and risk your own life to gain a sometimes stomach-churning set of pictures for viewing at British breakfast tables. Several times during the programme's screening I found myself having to turn away from the screen at the blunt truth of what he had captured. On his own admission, some experiences were so outrageous in terms of humanity or carnage that he had to walk away and not lift his camera out of respect.

His 18-year reign at the *Sunday Times* with the support of editor Sir Harold Evans, undoubtedly gave him unmatched opportunities. There was an obvious trust and reliance in the working relationship, with shared respect, that enabled McCullin to work where others may not have readily ventured. The odds of personal injury or worse, death, were in his thoughts and, appropriately, it was one of his faithful Nikons that stopped a bullet meant for him in 1968.

The way McCullin casually describes the circumstances behind some of his portfolio emphasised to the viewers the characteristics of a man still torn by what he has done and seen, but unrepentant about the journey he has taken among those suffering from poverty, struggle and conflict.

If the programme's aim was to shock and praise then it certainly achieved it; if it was intended to portray the innermost thinking of such a

talented photographer, then it was outsmarted by a man who said what he wanted in a way he knew best without telling all. Like his pictures, he delivered reality with stark honesty, little pretention and superb impact. Some may copy him, but it is doubtful that any will get close to his lasting achievements.

ADVERTORIAL

THE PENTAX K-30 EXPERIENCE

WDC and **Pentax** teamed up with the **VW Camper & Bus show** to give five novice photographers a K-30 for the day. For most, it was their first experience of using a DSLR. WDC editor **Nigel Atherton** was on hand to help them out, and get their feedback

Pentax cameras are built for the outdoors, so who better to try out the best-selling Pentax K-30 DSLR than a bunch of VW Camper van owners, a group synonymous with an active outdoor lifestyle?

That's why Pentax recently teamed up with *VW Camper and Bus*, the world's best-selling magazine for VW camper enthusiasts, for its recent Camper and Bus Show. More than 400 campers joined the run from Guildford to Bournemouth, then spent the day on the beautiful Bournemouth seafront.

Pentax was at the beach to demonstrate the range of Pentax DSLRs and underwater cameras (no worries about flying sand!) and provide cameras for the event photography. In addition, five lucky camper owners were given a K-30 DSLR for the day to see how they got on. Most had never used a DSLR before, yet, as you can see here, they shot some great pictures.

What Digital Camera was at the event too, shooting with the K-30 and helping with camera-related queries. WDC Editor Nigel Atherton held photography masterclasses on the beach.

Enjoy this selection of images, all of which were taken using the Pentax K-30, and find out what our first-time users thought about the camera...

PAUL & TRACEY BURNSNELL

FROM SLOUGH, BERKS



We don't actually own a camera as we normally just use our phones, but the K-30 was brilliant.

Just from our few hours using it we could tell it was a very powerful and capable camera and we only scratched the surface of what it can do. There are times when it would be great if we had a camera like this.



ADVERTORIAL

ADVERTISING FEATURE

GRAHAM HATCH

FROM CAMBERLEY, SURREY



I used the auto settings most of the time and it was pretty much idiot-proof. The fast frame rate and autofocus were phenomenal – even in low light the K-30 didn't struggle. The picture quality was crystal-clear too. I was very impressed with it.



SARAH MASTERS

FROM WORTHING, W SUSSEX



I really enjoyed the experience of using the K-30 and was really pleased with the pictures. The weatherproofing is the icing on the cake for me.

BEV HARRIS

FROM KENT



The thing that struck me most about the K-30 was just how fast it was. I was able to get some great action shots of the BMX riders at my first attempt.

NIKKI BLOUNT

FROM LEICESTERSHIRE



I've been wanting a good camera as I'm always taking photos and they're often not very good. I loved using the Pentax K-30 as it was just so easy to use, and the night photos came out amazingly well.

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PHOTO INSIGHT



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

Mountains, fast-moving mist and venomous snakes were all in a day's work for David Ward when he made this image

THIS is another shot from Cradle Mountain-Lake St Clair National Park in Tasmania (see AP 27 July). I got up at dawn to shoot at Dove Lake, which lies at the base of Cradle Mountain, and I spent two or three hours watching the sun come up. As I started to head back for breakfast, I passed this area of button-grass moorlands that the sun was just starting to strike. It had rained a lot the previous afternoon, and this caused the mist to start to rise in the background. I had been really keen to photograph the button grass anyway because these tussocks have fantastic sculptural shapes, so I quickly set up the tripod and made this image.

I think the best way to photograph these tussocks is into the light, otherwise you won't get this sculptural effect. If you shoot with the light you won't see them as these lovely hemisphere shapes – it's the initial area of shade and then the backlight on the tops that give you these nice shapes through the image. I wanted this photograph to be stripped down and graphic.

This was really an attempt to photograph something that was 'of its environment'. Button grass is very important in the ecology of these uplands, with an ongoing cycle between the eucalyptus trees and the button grass. It's also a very important habitat for all sorts of invertebrates, and copperhead snakes are very common to the area. I was completely unaware that the area was infested with (venomous!) snakes until I walked home post-shoot and there was a dead one by the side of the road. I spoke to someone at my accommodation later, who said, 'Oh yeah. It's full of snakes!'

I suppose in an image like this, the key is balancing complexity and simplicity. You've got the strong form in the foreground, which acts as a kind of anchor for the image, and then as your eye travels up through the frame it becomes more complex. The mood changes, and the air of mystery deepens. It was one of those moments – the mist rolled in and it just felt magical because of the way it changed the whole atmosphere of the place. If I'd shot it in the late afternoon, it would have been flatly lit and there would have been no

picture at all. That's about reacting to the time and the place.

I wanted to get the maximum amount of detail in the background, so I needed a large depth of field. I used some movement to achieve this, although it's not necessarily apparent that I have done so. I used just a tiny bit of forward tilt to give me that larger depth of field. I used a shutter speed of 1/8sec, as the mist wasn't moving particularly fast, and I took two frames. This was the more successful one because there was mist across all the background, apart from in the dark central portion where the trees are.

I liked the imperfect, disordered nature of the row of trees. I've done the classic photographer's thing of making sure they don't touch the edges of the frame, and this happened to work really well compositionally with the clump of button grass in the foreground. I chose that particular clump partly because I liked its relationship with the background and also because it was kind of an outlier. In the other rows of grass they were all very much grouped together, but this particular one stood apart and was very easy to make into a solitary, graphic image. Besides, I couldn't spend a lot of time wandering around looking because I was aware that the mist was probably going to burn off quite rapidly. I needed to get on with it. I looked at two or three different clumps, then very quickly settled on this one.

Although you may not think it, encountering this kind of time pressure is quite common in landscape photography. You may have to account for wind, rain, a change in light or in atmospheric conditions. There's usually something going on to make a situation time-sensitive. Even when shooting something like a rock detail, your perfect light might be bouncing off a cloud and, when that cloud moves, your whole situation will change.

You're always working in a dynamic environment, with many factors that aren't under your control. You can't dictate where the cloud is, or where the mist is, or where the light is. While these days you can adjust things afterwards in Photoshop, I grew up in the film era and therefore for me it's about trying to get it right at the right moment, and I take what is probably a quite ridiculous amount of pride in doing so. It's simply because I didn't have any choice in the first 15 years I was working. It's an element of craft: some are perfectly happy to apply their craft through editing, while other people, like me, try to get it right in the moment, to walk that tightrope. Is one better than the other? No, they're just different. **AP**

**David Ward
was talking
to Jon Stapley**

© DAVID WARD

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com



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Classic Jersey

The Amateur Photographer Masterclass with **Tom Mackie**

A beguiling mixture of British and Continental influences, Jersey is in a league of its own when it comes to landscapes.

Tom Mackie shows five AP readers how to make the most of its classic landmarks. **Gill Mullins** reports

SOME 100 miles south of the mainland lie the Channel Islands, with roots in both England and France but with a flavour all of their own. Jersey is the largest and most southerly, just 14 miles off the Normandy coast. Its 45 square miles pack in an extraordinary range of landscapes, from rugged coves to golden sands, green lanes to enticing footpaths, historic castles and towers to the Second World War fortifications built by the Germans – the Channel Islands being the only British territory to be occupied during the war.

Jersey's happier claim to fame is that it is the sunniest place in the British Isles, and it certainly lives up to its reputation for our *Masterclass*, shooting classic Jersey landmarks. We meet the readers, all from Jersey Photographic Society, in the warmth

of a bright evening for a briefing at the car park closest to our first quintessential Jersey shoot – sunset over Corbière Lighthouse. While most people don't venture much further to capture the lighthouse, our expert Tom Mackie suggests an alternative viewpoint from a rocky outcrop a few hundred yards south, by the famous MP2, or 'Radio', Tower. 'It's always a good idea to vary your viewpoint and be prepared to try something different if you want great results that stand out from the crowd,' he explains.

SHOOTING THE MOON

As luck would have it, a crescent moon is due to set over the lighthouse half an hour or so after the sun has gone down. Tom suggests that, from our viewpoint, looking out over the sea toward Corbière, f/8 is

probably the optimum aperture as there's not much detail to capture in the watery foreground. Then, after the sun has set, it's all about shutter speed. Tom recommends no slower than 1/15sec, with an ISO of around 1250 to make this possible.

Another approach is to shoot the moon separately with a fairly fast exposure to avoid blur (it sinks surprisingly quickly), then use a longer exposure for the lighthouse to smooth out the water, and finally to blend the images on your computer (see Tom's shot, page 23). 'This way you get the optimum exposure for both subjects, and you can position the moon exactly where you want it, too,' says Tom.

FOCUS-STACKING

The second day's itinerary is to shoot the classic scenes of Mont Orgueil Castle overlooking Gorey, and the Archirondel Tower in St Catherine's Bay. However, with the morning sky's solid-grey cloud threatening a dull backdrop for two views where the sky will play a big role, we call in first on one of Jersey's most celebrated gardens at Samarès Manor, as overcast conditions are



About the readers

Sue Baudains



'I started about 10 years ago, shooting landscapes and surfing. Today has inspired me to pay more attention to the technical aspects of photography.' Canon EOS 5D Mark II with 24-105mm and 100-400mm zooms

Claire Jehan



'I've always taken family photos and branched out from compacts to a DSLR 3 1/2 years ago. Today I've practised using equipment that, up till now, had been little used.' Canon EOS 5D Mark II with 24-105mm zoom

Bob Newton



'I'm mostly interested in wildlife and close-ups. The thing I've really learned today is to take more time to think about the technical aspects of a shot, and to choose the best lens for the composition.' Nikon D300 with 10-20mm, 80-200mm and 80-400mm zooms, and a 105mm prime

Alan Pryor



'I've only been doing this since October, so today's shoot has opened up a whole new world of photography for me.' Nikon D5100 with 18-55mm, 18-105mm, 70-300mm and 100-300mm zooms

Gary Stringfellow



'I've been taking pictures since January and I'll shoot anything that catches my eye, from landscapes and wildlife to macro. I really enjoyed Tom's easy way of teaching.' Nikon D3S with 17-35mm, 24-70mm and 70-200mm zooms, and 105mm and 300mm primes

Your AP expert...

Tom Mackie



A former contributor to AP's *Photo Insight* series, Tom Mackie is one of the world's leading photographers. He has spent many years as an architectural, industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad. www.tommackie.com



perfect for floral shoots.

Inevitably, as soon as we arrive the clouds disperse and the sun blazes down, but we still find a perfect spot in the Japanese Garden to try some focus-stacking. This technique combines different shots in post-production to create the effect of a really large depth of field, and it's a classic for garden photography. We could use a small aperture such as f/22 to increase the depth of field, but this will introduce a lot of diffraction and result in an image that isn't as sharp as it could be. Instead, it's better to go for an optimal aperture of f/8 for crucial image sharpness and focus-stack instead.

'It's actually quite straightforward,' says

'As luck would have it, a crescent moon is due to set over the lighthouse half an hour or so after the sun has gone down'

Tom. 'Shoot several different frames with different focus distances, so that different areas of each shot are sharp, then use Photomerge in Photoshop to blend the sharp sections into one shot.' Next, select all the layers using the Layers palette, and choose Edit>Auto Blend Layers>Stack Images. 'This gives you a final picture with multiple sharp points of focus – more like how our eyes see a scene. A tilt-and-shift lens will help create the same result in-camera, but focus stacking is far cheaper.'

After lunch by the spectacular herb garden – complete with viewing platform for interesting architectural angles and a 12th-century thatched dove-cote as background interest – we head east to tackle sweeping landscapes at Gorey and St Catherine's Bay. With a blue sky all afternoon, this was a *Masterclass* where, for once, an umbrella would be required only for shade!

A big thank you to **Jersey Tourism** (jersey.com) for kindly supplying our Jersey flights and car hire, and to **Samares Manor** (samaresmanor.com) for free entry to shoot its glorious gardens.

ALAN PRYOR



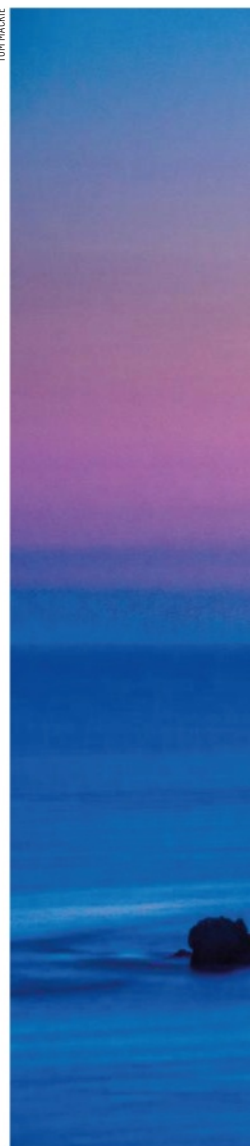
Experiment

◆ While this is underexposed, the flare of the light from the lighthouse and its reflection create lots of atmosphere, showing what you can achieve through experimentation. For an even stronger composition, Alan could've included more of the rocks to the right. Nikon D5100, 135mm focal length, 8secs at f/8, ISO 640

Leading lines

◆ The dark shadows on the harbour wall and Mont Orgueil Castle, and the footpath heading towards the quayside buildings, all act as leading lines in Claire's striking Gorey image, which is perfectly framed by the palm tree fronds and the colourful foreground pelargoniums. Canon EOS 5D Mark II, 24-105mm, 1/250 at f/8, ISO 100

TOM MACKIE



CLAIRE JEHAN





To comp or not to comp?

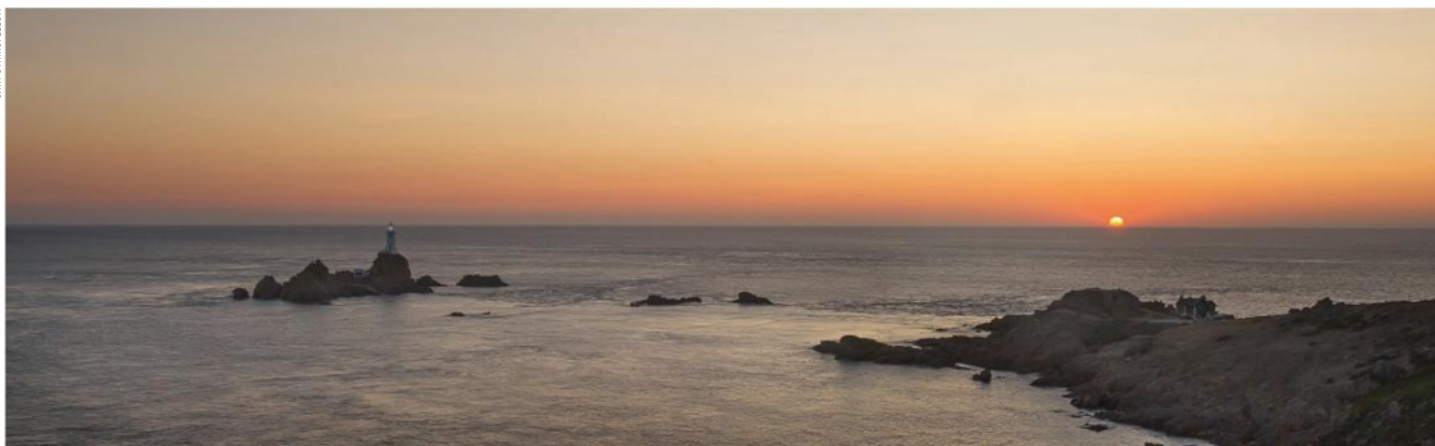
◆ Here Bob has used a longish 1/3sec exposure to cope with the low light and capture the warm post-sunset colours, but with this approach there's always a risk of capturing movement in the moon. Tom's option was to expose purely for the lighthouse, then comp the moon in from a separate, faster shot to keep it sharp and capture the crater details – and this also gives the option of enlarging and repositioning the moon for more impact.

Bob: Nikon D300, 18–200mm, 1/3sec at f/8, ISO 500

Tom: Nikon D800, 70–200mm, 82secs at f/8, ISO 1250



GARY STRINGFELLOW



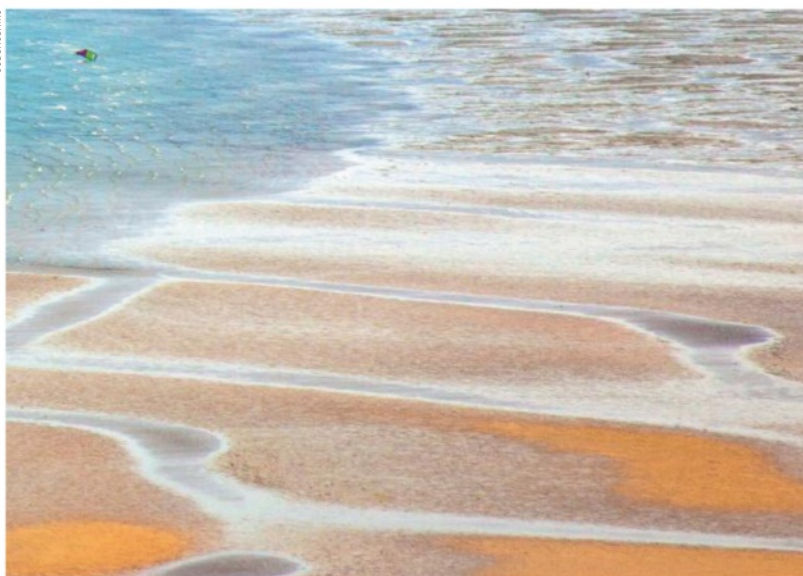
Create a sense of place

◆ Including the headland complete with house on the right-hand side of the frame adds a sense of place and perspective to this wideangle sunset, and Gary has carefully exposed to make the most of the last of the light. Nikon D3S, 17-35mm, 1/400sec at f/7.1, ISO 400

Patterns

◆ Look for patterns to create an eye-catching take on a familiar theme, as Sue has done with her unusual and effective beach shot at Gorey, cropping in close to maximise the effect of the watery trails in the sand, and including the colourful kite-surf sail to pique the viewer's curiosity. Canon EOS 5D Mark II, 24-105mm, 1/20sec at f/14, ISO 100

SUE BAUDAINS



Top tip

With panoramic stitches, a 1/3 overlap provides enough data to create a seamless image. Mount your camera on tripod and turn off any image stabilisation, then set up everything manually to avoid the camera settings altering automatically between frames, which can adversely affect the final result



SUE BAUDAINS



Taking part?

EVERY month we invite three to five AP readers to join one of our experts on a free day's assignment. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Luke Massey** (wildlife). Our next confirmed *Masterclass* will be with Andrew Sydenham in London. To take part, visit www.amateurphotographer.co.uk/masterclass. Please state which *Masterclass* you would like to attend and include your name, address, email address, daytime telephone number, some words about your work and three or four images.

GARY STRINGFELLOW



Change your perspective

◆ Moving to a different viewpoint can create dramatically different results with the same subject. Sue's cropped in tightly on Archirondel Tower to create a panoramic look that focuses attention on the beach and the tower, while Gary has shot from further up the road using tree branches to naturally frame the scene.

Sue: Canon EOS 5D Mark II, 24-105mm, 1/125sec at f/10, ISO 100

Gary: Nikon D3S, 17-35mm, 1/80sec at f/8, ISO 160

BOB NEWTON



Focus-stacking

◆ Bob's shot of the Japanese Garden at Samarès Manor beautifully illustrates the focus-stacking technique (above), capturing the flora in all its glory. Nikon D300, 10–20mm, 1/180sec at f/8, ISO 200

Straight horizons

◆ Alan's got some punchy colour in his panoramic stitch of Mont Orgueil and Gorey harbour. The skewed horizon is easy to fix. After Photomerging and flattening the layers, choose Select All>Edit>Transform>Distort, then with the grid on for reference pull the anchor points up on both sides of the image until is straight. Nikon D5100, 18–105mm, 1/320sec at f/8, ISO 200

ALAN PRIOR



Jersey, Channel Islands

Location One hundred miles south of mainland Britain, with high-speed ferries from Poole and Weymouth, and regular flights from 27 UK airports.

Corbière lighthouse Situated just off the Rue de la Corbière, this is Jersey's most south-westerly point. It's accessible by causeway at low tide.

Samarès Manor On the Grand Route de Saint-Clément, south-east of St Helier, Samarès is noted for its spectacular Japanese, herb and water gardens. Open daily from 30 March–12 October, 9.30am–5pm. Tel: 01534 870 551. Website: samaresmanor.com. Admission: adults £7.50, seniors £7.15, accompanied children free

Mont Orgueil Castle Standing guard over Gorey on the east coast, the castle is an ideal focal point for panoramas from the top of the hill overlooking the village. Open daily 10am–6pm (until 3 November), and 10am–4pm (from 4 November). Tel: 01534 853 292. Website: jerseyheritage.org. Admission adults £11.30, seniors £10.20, children and students £6.90

Archirondel In St Catherine's Bay, just north of Gorey, this striking structure is often called a Martello tower, but it's actually a Conway, after the former Governor of Jersey, Sir Henry Conway, who ordered its construction as part of a fortifications programme to repel the French in the 18th century.

MORE TO EXPLORE

JERSEY is bursting with photo opportunities. For architecture, focus on the towers dotted round the coast – many from the Napoleonic Wars – or the equally ubiquitous Second World War fortifications, including the MP2 'Radio' Tower at Corbière.

If it's sweeping sands you're after, head west to surfers' favourite St Ouen's Bay,

north for cosier spots like Grève de Lecq, Plémont and Rozel or St Brelade, Ouaisne and Portelet in the south.

Floral destinations include Jersey Lavender Farm, Reg's Garden and Judith Quéree's Garden, while in summer there's an Open Gardens scheme.

For more information, visit jersey.com

Top tip

If you don't have a cable release for a long exposure, use your DSLR's built-in self-timer

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– The many shades of Gray. BPI (British Photographic Industry) News July/August 2013

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NIKON S4 RANGEFINDER CAMERA

Photographed by Tony Hurst

The Nikon S4 was introduced in March 1959. It was essentially a stripped-down version of the S3. Nikon discarded the self-timer and installed a manually resetting frame counter similar to the S2, removed the 35mm frame line from the finder leaving only those for the 50mm and 105mm lenses, and left off the motor drive coupling lug under the take-up spool. The S3 was supplied with a cloth shutter instead of titanium. The shutter speeds are from 1 to 1/1000th sec., B and T. Weight: 520g. When Nikon announced the S4 they ran into a real problem: Joseph Ehrenreich the owner and CEO of Ehrenreich Photo-Optical Industries would not import the S4 into the United States and Canada. He reasoned that he already had the hot selling Nikon SP and the second level S3 as a lower priced alternative to the SP. He was awaiting the forthcoming shipment of the Nikon F and he felt that the S4 would deprive them of sales of the S3.

Despite this set-back, Nikon decided to go ahead with production and sold them to the home market. The total number of S4s produced was 5,898, ranking it as the lowest production Nikon rangefinder since the Nikon M! It is important to bear in mind that with the exception of those few features that were removed, the Nikon S4 is of exactly the same quality as the SP/S3 models. This fine example comes complete with original instruction manual, maker's box and shipping carton. RARE (see inset photo) MINT- £7,000.



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AP Appraisal

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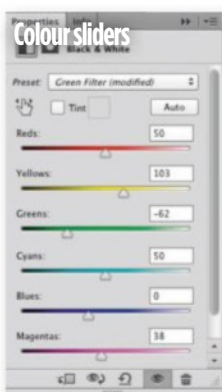
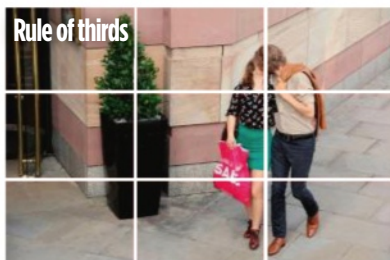
Kiss Fernando Nonohay

Canon EOS 60D, 18-135mm,
1/800sec at f/5, ISO 640

FERNANDO describes his photograph as 'an impromptu kiss captured from the top deck of a London bus'. Assuming the bus was in motion, it's a well-observed and well-snatched shot that was clearly framed using the rule of thirds. This 'rule' may not be to everyone's liking, but here the off-centre composition works, with the two figures on the right-hand thirds line balanced perfectly by the oversized plant pot at the left. Fernando did well to get his camera set to a suitably fast motion-freezing shutter speed before triggering the shutter, as well as choosing a focal length that provided some context, as it would have been all too easy to zoom right in and crop the shot too heavily.

However, getting the technical aspects of the shot right doesn't disguise the fact that there's one element in the frame crying out for our attention. Look away from the picture and then turn back and I guarantee your eye will be drawn automatically to the glowing pink bag, while the more muted figures recede into the background. Obviously, there was nothing Fernando could have done about this when he took the shot, but there is a fairly simple solution: if colour is the problem, remove the colour!

In this instance, a b&w treatment would not only prevent the bag from dominating the shot, but it would also lend the picture a classic 'photojournalism' look. Choosing the right filtration is key to the success (or otherwise) of the conversion, as it determines how colours are translated into shades of grey. Whenever you filter a black & white shot, be it using filters over the camera's lens or digital filters in editing software, the basic rule is that a filter will lighten colours that are the same (or similar) to its own colour when they are converted to greyscale, and it will darken the tone of colours that sit opposite



it on the colour wheel. So a yellow filter will lighten yellows and darken blues/cyans, a green filter would lighten greens and darken reds/magentas, a blue filter will lighten blues and darken oranges/reds and so on. The accompanying illustrations show the effect that different filters have on this image.

One of the benefits of creating your b&w images using software is that you can experiment with the settings before

you commit to them, and if you work on adjustment layers in Photoshop and Elements there's the option to go back and revise the conversion in a non-destructive fashion. Here I'd suggest Fernando uses a green filter as the base setting for the conversion. Then, with a little fine-tuning of the colour sliders, some 'traditional' dodging and burning, and some added contrast, he could transform his 'grab shot' into a classic-looking street scene.



WIN

The person who takes the picture of the week* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

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Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

*PRIZE APPLICABLE TO UK AND EUROPEAN ONLY/CONTENTS OF BAG NOT INCLUDED

Panasonic

FASTER, CLOSER, SMARTER

CHANGING PHOTOGRAPHY

G

LUMIX G6, 40mm, 1/800 sec., @15.6, ISO 400.

DSLR*



LIVE VIEW AF 1.33s

Vs

LUMIX G6



LIVE VIEW AF 0.12s

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*Vs. similarly priced DSLR. Research conducted by Image Engineering 07.06.13.

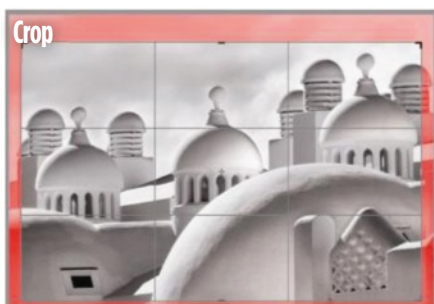


LUMIX G

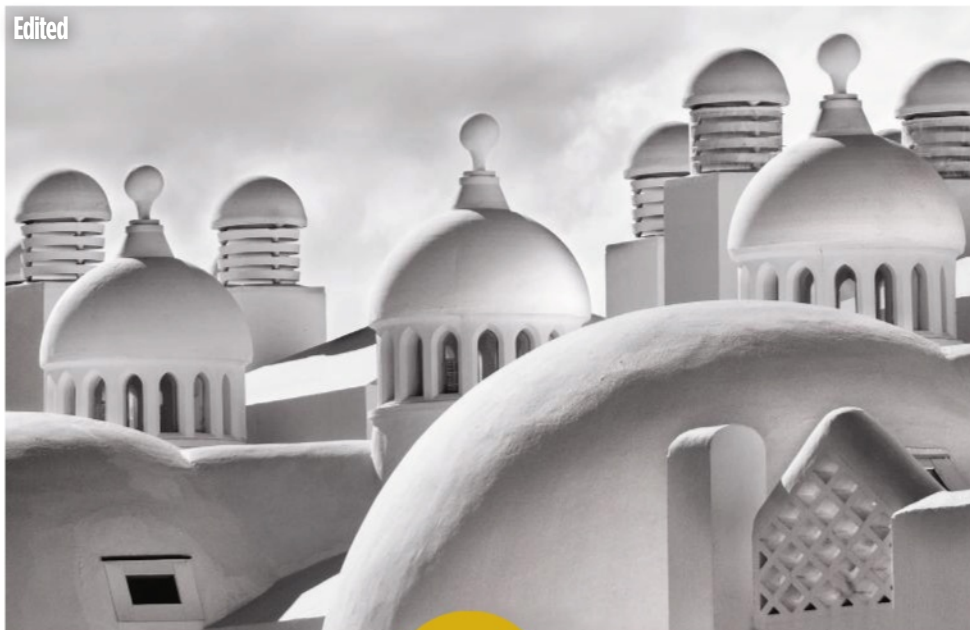




Original



Crop



Edited

On the roof Gavin Forrest

Nikon D300, 70-200mm, 1/1250sec at f/11, ISO 200

WE ALL know photography is very much about light, and that's precisely what makes Gavin's roof-top vista, shot in Costa Adeje, Tenerife, so successful. The light has been bounced around by the whitewashed walls,

creating a totally unnatural-looking but wholly interesting lighting arrangement where highlights and shadows defy conventional 'rules' – it's as if multiple flashes have been used to paint the scene from a variety of

PICTURE
OF THE
WEEK

angles. Without colour we can pay attention fully to the exotic, repeated shapes, and while a slight crop helps tighten things up, it's not essential. There's a suggestion the sky may have been dropped in from a different shot (or darkened significantly), but in this instance I'd say that it doesn't matter: Gavin's delicate monochrome shot is my picture of the week.



Black & White



Soft petals



Sharpening haloes



Posterisation

The Beauty of a Daffodil Martin Birks

Sony Alpha 350, 100-300mm, 1/800sec at f/3.2, ISO 100

MARTIN only had his 100–300mm zoom lens with him when he spotted this daffodil, but says that he still managed to capture the image in the way he wanted, and then 'converted to b&w to emphasise the shape and structures'. Martin also gave

the monochrome image a split-tone treatment, which works really well — it introduces colour contrast between the flower and its background, in addition to the contrast between light and dark. The effect isn't quite the same in a straight b&w conversion.

It's not just the post-capture treatment that gives this image its appeal, though, as Martin has also gone to great lengths to frame the shot 'just so'. It can be difficult to isolate a single flower when there are others around it, but Martin's careful framing has kept the background clutter-free

and created a visual 'echo' between the main flower at the left and the blurred flower at the right. This helps balance the composition and add context, preventing the finished image from being mistaken for a studio set-up.

However, there are a couple of areas where slight adjustments could have made a subtle difference. The first is choice of aperture, which was a touch too wide. The closest petals are distinctly soft around the edges, and as this shot is all about the single bloom it would perhaps be more appropriate to keep it entirely sharp. Conversely, the

rest of the image is a little *too* sharp, with one or two slightly unnatural haloes in places, especially at the top.

Finally, there's a small amount of posterisation in the out-of focus flower, which suggests the image was shot as an 8-bit JPEG. Shooting raw would have meant more image data being recorded, which would allow heavier editing to be done to the image. Overall, though, the positives far outweigh the negatives, and Martin's shot demonstrates how even the most 'common' subject can be transformed in front of the lens.

Panasonic

FASTER, CLOSER, SMARTER

CHANGING PHOTOGRAPHY

G

LUMIX G6, 1/4-1/40mm, 1/640 sec, f/11.0, ISO 800.

DSLR*

3x
ZOOM



Vs

LUMIX G6

10x
ZOOM



The new LUMIX G6 combines the latest in digital technology with incredible picture quality. With the option of a compact 10x zoom lens – similar in size to a 3x zoom DSLR lens – it gets you closer to the action, so you don't need to worry about great shots passing you by while you're changing lenses.

Offering super-fast auto focus, with smart features such as Wi-Fi and NFC connectivity built in, it's the camera to take your photography further.

Take a closer look at the LUMIX G6 at panasonic.co.uk/lumixg6

*Vs. DSLR with similarly sized lens.



LUMIX G

Awards 2013

Which?

Best Photography Brand

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight



Chris Wallace Wiltshire

Chris has made his way through quite the range of kit over the years, starting with an Ilford Sportsman and moving on to a Werra, a Pentax Spotmatic and a Canon AE-1 P, before finally ending up with the Canon EOS 7D he uses today. Chris's favourite subject is wildlife, from macro to larger animals. Although he also enjoys shooting flora and fungi. 'I feel wildlife is a fairly difficult subject, and to come home with decent images gives me a feeling of satisfaction and the enthusiasm to go on and try to improve,' he says.



Wild fox

1 A 400mm lens with a 2x converter allowed Chris to get this image of a curious fox cub
Canon EOS 40D, 400mm, 2x converter, 1/125sec at f/11, ISO 800, tripod, cable release

Common lizard

2 Chris had to lay down to take this photo, and a local farmer came running up to see if he was all right. 'A bit embarrassing,' Chris says
Canon EOS 7D, 60mm macro, 1/200sec at f/5.6, ISO 400

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How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

*PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



Great spotted woodpecker

3 The shallow depth of field creates a soft background for this image
Canon EOS 40D, 100-400mm,
1/125sec at f/6.3, ISO 500,
tripod, video head

EDITOR'S CHOICE

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT

Composing this photograph to include the tree and the woodpecker's natural environment is a great trick for wildlife photography. I bet a lot of time and patience went into this set-up. Well done, Chris! - *Debbi Allen, deputy editor*

1



2

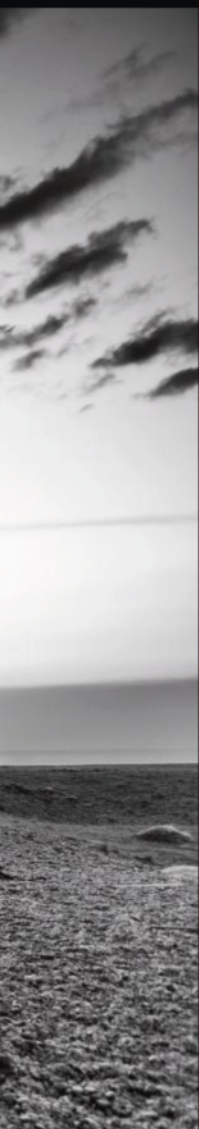


Laszlo Kovacs Kent

Self-taught photographer Laszlo specialises in street, minimalism and abstract. He describes his style as 'eclectic', and seeks to better his images by taking as many as possible. 'If I take ten photographs and only one meets my expectations, the other nine are a learning experience,' he says. Find Laszlo on Facebook under 'LaszloKovacsPhotography'.

3





The ship
1 Laszlo is accomplished at working in black & white, as this desolate image demonstrates
Nikon D7000, 17-70mm, 1/40sec at f/3.2, ISO 200

Self-portrait
2 This is a clever take on a self-portrait. The tiny details on the hand in front of the face are very expressive
Nikon D7000, 17-70mm, 1/50sec at f/4.5, ISO 400

Shadowworld
3 A simple flip of perspective turns this shot into something fresh and unique
Nikon D7000, 17-70mm, 1/500sec at f/7.1, ISO 200

Love
4 The framing of this moment is absolutely perfect. It's a great street shot taken in London
Nikon D7000, 17-70mm, 1/320sec at f/7.1, ISO 400



Tim Wood Bridgend

When Tim broke his cheap camera in Hawaii, the purchase of a quality Ricoh model ignited a latent passion for photography that has been burning ever since. Tim loves landscapes. 'I can't get enough of them,' he says, 'and I live ten minutes from the coast and 30 minutes from the Brecon Beacons, so for places to shoot I'm very spoilt.' Tim has exhibited his images once already and is planning to do so again. He would also like to bring out a book later in the year. To see more from Tim, visit his website at www.timwoodgallery.com.

Porthcawl Pier

1 This is a spectacular shot taken at high tide that has been exposed perfectly

Sony Alpha 700,
18-250mm, 1/1000sec
at f/9, ISO 200

Coniston Water

2 Tim has made the most of the smooth, glassy water to create some gorgeous reflections

Sony Alpha 700, 10-20mm,
1/10sec at f/3.5, ISO 200,
tripod, ND filter

By the stream

3 This is a lovely moment, captured well despite difficult lighting conditions

Sony Alpha 700,
18-250mm, 1/20sec
at f/5.6, ISO 100

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SIX OF THE BEST

AP Testbench

Twice a month we test of six of the best **accessories** on the market

Sensor cleaners

Callum McInerney-Riley tests a range of items dedicated to cleaning your camera's sensor



Dust-Aid Platinum £20

www.cameraclean.co.uk

If you are worried about using a liquid near your sensor, then the Dust-Aid Platinum may be the answer. It uses a silicone pad on the end of what is essentially a plastic stick. In use, the rectangular silicone pad is pressed down carefully onto the sensor, and the slightly porous silicon surface will lift and retain any dust or debris.

The silicone pad can then be cleaned by pressing it against one of the kit's disposable sticky tabs. The very mild adhesive lifts the debris from the pad, without leaving any residue behind. Included in the kit are six cleaning tabs (one per use), and a small travel case to keep the kit neat and tidy, and clean.

Overall, the Dust-Aid Platinum is very simple to use, even for someone who is nervous about removing dust from a sensor themselves.



Visible Dust Arctic Butterfly £60

www.alphaodl.co.uk

The Arctic Butterfly is effectively a cleaning brush, but with a difference. It uses Super Charged Fibre (SCF) technology, which basically means that the bristles contain a small electrical charge, which means that the bristles contain a small electrical charge, basically means that the bristles contain a small electrical charge, which means that the bristles contain a small electrical charge.

Once done, a built-in motor spins the brush head round rapidly, propelling dust away and helping regenerate the electrostatic charge, leaving it clean and ready to use again. But remember not to spin the bristles while on the camera sensor.

There are a few different versions available, some with LED lights to help you see the sensor clearly. Although they are expensive, they are easy to use and there are no additional accessories required, except two AAA batteries.

Kinetronics SpeckGrabber Pro £7.50

www.cameraclean.co.uk

On occasions a single piece of dust or hair blights your images. A full sensor clean is a little over the top in these situations, and simply removing the offending particle would suffice. The SpeckGrabber Pro offers a convenient, hassle-free solution for the removal of such things. With a gentle touch, the adhesive tip can lift and remove specks of dirt from the sensor. The tip is washable so it can be used again and again.

A rubberised handle makes the tool easy to use while the supplied case will protect it when packed away in a camera bag. The SpeckGrabber Pro is not ideal for small pieces of dust, but for anything on the sensor that is easily visible to the eye, this product is a perfect 'quick fix'.



Green Clean Mini Vacuum £42

www.green-clean.at/en/home

Green Clean is renowned for its cleaning products from lens cloths to sensor-cleaning accessories. This Mini Vacuum is designed to suck dust from the sensor and other areas it may gather. Dust removal is achieved without any contact with the sensor, avoiding potential damage. This is great for anybody apprehensive about sensor cleaning with swabs. Although the suction power is quite powerful, this product is specifically designed to remove loose dust particles, so anything more stubborn will need a more thorough cleaning method.

The Mini Vacuum head screws into a canister of compressed air, which can be replaced with a standard screw-thread canister of air should the supplied one run out. A length of polyurethane tubing attaches to a flexible plastic pick-up, which features a trumpeted end. This makes the product very easy to use.

Visible Dust Quasar Sensor Loupe £80

www.alphaodl.co.uk

Another offering from Visible Dust is the Quasar Sensor Loupe. This is designed to be placed over the lens mount of a camera to magnify any dust particles, smudges or other nasties that can cling to the sensor. An impressive 7x magnification is claimed, and seven LED lights are built in, which can be directed to achieve maximum illumination of the sensor.

Once I have cleaned a sensor, I usually take a series of test shots against white paper to ensure I have removed all the dust. Often, there are a few specs of dust that remain, which were missed by the naked eye. The Quasar Sensor Loupe allows you to see even the smallest particles for more precise and easier cleaning. A Mini Quasar Sensor Loupe is also available, priced around £55.



Just Pro Cleaning Kit £76.95

www.cameraclean.co.uk

Sometimes it's best to cover all your bases, and this kit from Just is a comprehensive all-in-one solution for kit and sensor cleaning. Crammed into a zip-up pouch measuring 19x12.5cm is a wealth of camera-cleaning equipment, comprising sensor swabs, an anti-static brush, a silicone air blower, an anti-static cloth, a large microfibre cloth, bottle of Eclipse optic cleaning solution and Kinetronics SpeckGrabber.

Being able to keep your cleaning kit in a single place is a real asset – sensor swabs are easy things to lose. Top-ups are available via the Camera Clean website should you run short of any individual item. Although expensive, this is a complete kit with everything you will ever need to clean a sensor. It is a worthy investment for anyone who intends to clean multiple sensors or a single sensor multiple times.



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Olympus Pen E-P5

Its retro style is bound to turn heads, but what is the Pen E-P5 like to use? We test Olympus's 16.1-million-pixel compact system camera.

AP 17 August

Fujifilm X-M1

Fujifilm's X-M1 is the cheapest and smallest Fujifilm X-series camera yet. We test the retro-styled 16.3-million-pixel compact system camera.

AP AP 24 August

Samsung Galaxy NX

We test the world's first compact system camera with an Android operating system, Wi-Fi and 3G connectivity.

AP 31 August

TESTBENCH:
SIX OF THE BEST
Six of the best carbon-fibre monopods are put through their paces in our two-page test.

AP 24 August

AskAP

Let the AP team answer your photographic queries

OBTAINING ACCREDITATION

Q How do I go about becoming an accredited photographer? I was looking to obtain a photographer's pass for a large equestrian event, but it states in the terms and conditions that I need to be an accredited photographer before I can apply. How do I obtain a press/photographer's pass for such events? Obviously, I'm trying to obtain the best vantage points at such events.

Dan Schiraldi

A Unfortunately, unless you know someone at the event's press office (or in some other suitably useful role), you're possibly only going to get a pass for a large sporting event if you're working for a publication that will vouch for you, be it a newspaper or magazine. We would all like to have unrestricted access to major events, but it's simply not practical (or safe) for the organisers to have countless photographers tripping over each other in their quest for the most advantageous positions. The easiest way to regulate this is to reserve the best positions for photographers who will generally be publishing high-quality shots that reflect well on the event. That doesn't mean your shots wouldn't be every bit as good, and perhaps even better.

Just because the 'rules' say you should be accredited, there's no reason why you shouldn't contact the event organisers and ask. A polite email, followed by an equally polite phone call to the press/PR office would be one suggestion – the worst-case



© STOCKHOLMSTAD

scenario is they say 'no'.

Alternatively, you could contact a few equestrian magazines and see if they might help you. Obviously, they're unlikely to vouch for you directly (seeing as they won't know you), but they might be willing to let you accompany their own photographer (if they're sending one), especially if you agreed to let them use some of your images of the event in return. They may even commission you to cover the event if they think it would be of interest to their readers. I wouldn't normally suggest anyone gives their images away for free, but in this instance you might feel that getting access to the event and getting some photographs for your website/portfolio might be worth the trade.

Chris Gatcum

CLEANING REGIME

Q I am currently collecting all my old slides together in order to digitise the ones worthy of the task. However, some have dust on them while others have the odd finger mark due to careless handling in the past. Could you advise me how to clean them? I appreciate

it would be a long task, but the majority are worth saving as they are of family events that could never be repeated.

Glynn Barham

Q It appears that the roof leaked in my garage where I had hundreds of sleeved 35mm negatives and



PEC-12: The 'ultimate solution' for fingerprints and greasy marks on photographic film and prints

prints stored. They were all boxed and sealed on shelves and the prints are mainly OK, but unfortunately a large proportion of the negatives have been damaged. Some of the negatives are not recoverable as the damage is too great (some images seem to have dissolved and mould was present on others), but many appear to have watermarks on them where water entered the sleeve.

As some of the prints are now damaged, the negatives are very important, so can you advise me how I should go about washing the films and drying them so I can have lost prints remade? **Derek Clark**

A As both these questions relate to damaged film I'll answer them together, although my approach to both situations would be slightly different. In both instances, dust can be dealt with using a can of compressed air or a bulb-blower (such as the Giottos Rocket). Use compressed air that is designed specifically for photographic purposes rather than the cans from stationary stores that can cause more harm than good.

With watermarks or fingerprints, a different approach is needed for each type of blemish. For watermarks, I would say the best option is to rewash the negatives, just as they would be washed after they were developed initially. Distilled water at a temperature of 20–25° will give you the 'purest' solution, but add a few drops of wetting agent (either a photographic wetting agent or washing-up liquid) to help reduce the surface tension and aid even drying. Wash the film for 15–20 minutes (perhaps longer) in a suitable container, agitating it gently while you do so. With old film it's a good idea to test a small piece first, and be very careful when you're handling wet film: the water will soften the emulsion, making it susceptible to scratches and damage. You may find it best to work in small batches.

When it's washed, hang the negatives up to dry. Use clean (new) clothes pegs to clip each filmstrip to a clothes hanger that

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

FROM THE AP FORUM

Buying a tablet

bREEmachine asks I'm looking for a graphics tablet and pen to use with Photoshop. I have got a budget of about £150, so can anyone recommend anything?

frank1 replies It has to be something by Wacom. The Bamboos are around £60, but I'd go for the Intuos range (although these

AP GLOSSARY

COMPUTER TERMINOLOGY

Having looked at core computing and storage terms, this week's *Glossary* turns its spotlight on the jargon relating to monitors.

TFT LCD: Thin Film Transistor Liquid Crystal Display, the display technology used by the majority of computer monitors, laptops, tablets, cameras and so on. It typically uses liquid crystals held between two polarisers, plus coloured (RGB) filters to form an image.

SIZE: Fairly obvious, but it's worth reiterating that the size of a monitor (usually given in inches) is the diagonal measurement of the screen from corner to corner.

RESOLUTION: The number of pixels making up the image displayed on screen, given as a horizontal x vertical measurement (such as 1680x1050 or 1920x1200). A TFT LCD display has a physical number of pixels, and this is described as its 'native resolution'. You can set the display to a lower resolution, but the native resolution is the optimum setting in terms of sharpness.

BRIGHTNESS: A measure of the brightest white that the monitor can display, given in candela per metre squared (cd/m²). The ability to adjust the brightness is often more useful than the maximum figure: an overly bright screen that cannot be 'turned down' sufficiently is a potential cause of dark prints.

CONTRAST RATIO: The difference between the darkest black and the brightest white that the screen can display, which is given as a ratio (such as 300:1, 1000:1, 3000:1). Generally, the higher the ratio the better, as the display will be better able to display subtle tonal transitions, but as there is no real 'standard' for measurement it is often difficult to make an accurate comparison. Some monitors feature 'dynamic' contrast ratios that can provide exceptionally high-contrast ratio figures, but this is best ignored for image editing.

can then be hung from a shower rail or similar, in as dust-free a drying environment as possible. Hang a second peg from the bottom of the film to weigh it down, but again be careful not to damage the emulsion. Once dried, your watermarks should hopefully be gone.

With fingerprints, other 'greasy' marks and some fungus, PEC-12 from Photographic Solutions (photosol.com) is seen as the ultimate solution. This is a fast-drying solvent available from a wide range of photographic

retailers, which is marketed specifically as an 'archival photographic emulsion cleaner' for removing non-water-based marks from photographic film and prints. It's best used with the same company's lint-free Pec Pads. This is not a particularly cheap solution (expect to pay around £30 for 118ml of cleaning solution and pads), but it is very effective and a little fluid goes a long way. As before, it is definitely worth testing it on an old piece of film first, and be sure to read the instructions carefully as well. **Chris Gatcum**

are pricey). Whatever you choose, it has to be a Wacom.

taxor replies I've had the Bamboo, which I liked, but if you can stretch your budget then the Intuos tablets (also by Wacom) are the business. Using the little buttons quickly becomes second nature and significantly improves workflow. I find it next to impossible to do anything in Photoshop with a mouse these days.

NosamLuap replies I'm a happy Wacom Bamboo user. Find somewhere you can try them – I find larger tablets a little unnatural as my hand has to move too far. The smaller Bamboo has a more comfortable 'reach'.

MartyG replies I've mostly used Wacom

tablets, which at around the £100 mark tend to be the A5 size. However, last year I bought an Aiptek SlimTablet 600U and have been surprised by its quality and performance – it's just as good as my previous Wacom and having the extra size is handy.

Rhys replies I bought an Intuos 3 off eBay for about £80. It's the A5-wide version and not a bad piece of kit. It has a little scroll pad, buttons on the left and different nibs for the pen. I don't think I'd get anything older, though.

willie45 replies I'm in agreement with the 'small is better' group here. I have a Bamboo and find it really good. We all have preferences – even with good old pens the choice is very personal, so try before you buy.

In next week's AP

On sale Tuesday 13 August

ON TEST

OLYMPUS PEN E-P5

We test the new 16-million-pixel Olympus Pen E-P5, the latest in the company's range of micro four thirds cameras



SPORTS



© BOB MARTIN / AETIC

GAME, SET AND SNAP

Sports photographer **Bob Martin** heads to Wimbledon to get some unique angles on the tennis action

ON TEST

BACK TO THE FUTURE

The **HTC One** may only have 4 million pixels but it promises a wide dynamic range. Meanwhile, the **Iford Harman Obscura** 5x4in pinhole camera is put to the test



CLASSICS TO USE

KODAK RETINA IA AND IIA

Ivor Matanle recalls the last of the real Retinas

Professor
Newman
explains...

Build quality

Professor Bob Newman attempts to pin down those elusive factors that constitute 'build quality'



Ingress Protection (IP) ratings provide a standardised way of expressing resistance to environmental factors backed up by defined tests. The only camera ever given an IP rating was the Olympus E-1.

WHAT a photographer wants in a camera is a very personal affair, but the marketing executives of the big camera companies pick out their 'unique selling propositions' from amongst those attributes that they think will have a broad appeal to the photographic community. For a camera, megapixels, as a proxy for detail and resolution is one such attribute. Noise, as a proxy for 'image quality' is another. Speed, both related to frame rate and focus performance gives another hook on which marketing people can hang their hat. More recently, more esoteric concerns such as dynamic range and colour gamut have become more prominent. However, since I have been interested in cameras, which is longer than I care now to admit to, there has been one 'USP' which seems to count for more than any other, one which can justify the doubling or more of the price of a camera but which is elusive in terms of any hard definition. That unique selling proposition is 'build quality'. In this article, I'll try to pin down what 'build quality' means and what the practical consequences are of owning equipment with different levels of this attribute.



Weatherproof or **'weather resistant'** are terms often used to describe cameras with some degree of environmental sealing, but no manufacturer expresses the severity of weather to which the camera is 'proof' or 'resistant'

INGRESS PROTECTION RATINGS

CODE DEGREE OF PROTECTION (SOLIDS)

- | | |
|---|---|
| 0 | No protection |
| 1 | Protection against large foreign bodies (diameter <50mm) |
| 2 | Protection against medium foreign bodies (diameter <12.5mm) |
| 3 | Protection against small foreign bodies (diameter <2.5mm) |
| 4 | Protection against small foreign bodies (diameter <1mm) |
| 5 | Dust protected |
| 6 | Dust-tight |

CODE DEGREE OF PROTECTION (WATER)

- | | |
|---|--|
| 0 | No protection |
| 1 | Protection against vertical water drops |
| 2 | Protection against inclined water drops (15° from vertical) |
| 3 | Protection against splash water from all directions (60° from vertical) |
| 4 | Protection against splash water from all directions |
| 5 | Protection against water jets from any angle |
| 6 | Protection against temporary flooding |
| 7 | Protection against water submersion to 1 m for 30 min |
| 8 | Protection against high pressure water and submersion for an indefinite time |

THE COMPONENTS OF BUILD QUALITY

There is no hard and fast definition of build quality. It is a term that features frequently in equipment reviews and in discussions on online forums. Studying those sources, I would pick out a number of matters that seem to be involved in the discussions, and are therefore presumably components of 'build quality'. They are, in no particular order, design, fit and finish, choice of materials, environmental protection and mechanical robustness. The remainder of this article will examine each of these components individually.

DESIGN

Many (maybe most) assessments of build quality are largely subjective, and it is such subjective factors that industrial designers manipulate when they produce a concept. There seems to be an assumption that engineers are responsible for the way a camera looks, but more usually it will be an industrial designer, who will very probably have trained in an Art and Design school, as opposed to an Engineering one. So, for instance, Nikon DSLR's are designed (as in 'styled') by the Italian design house Giugiaro.

To those familiar with industrial design values (I am a little, having spent six years working in a school of Art and Design), the care taken in defining and using

subtle design themes from generation to generation is obvious. A D4 clearly resembles a D3, but many of the design details are very different – for instance, the flat lower edge to the prism, the bevel around the top of the body – details carried through the whole D4 generation.

More subtle are the intentional differences between the top-end 'professional' models and the lower-end 'consumer' models. In Figure 1, comparing the top-of-the-line D4 and entry-level D5200, the use of less busy detailing and more subtle forms on the D4, along with the additional controls and connectors on the D4, lend it a higher-class, more 'professional' look. The D5200 is more obviously 'styled' (though in reality, both are equally 'styled') as might befit a consumer camera. Along with detail differences in the choice of the switches and buttons (for instance, the choice of 'press and set' to control the mode on the D4, as opposed to an arguably superior and easy-to-use mode dial on the D5200) and 'delight factors', such as illuminated controls on the D4, all add to the impression of a higher-quality product.

FIT AND FINISH

I've borrowed the term 'fit and finish' from the auto industry. 'Fit' refers to how closely the components fit together – finish refers to the perceived quality of the surface



The Giugiaro designers have used quite subtle design cues to give the D4 a more robust appearance than the D5200, but there are also design cues to emphasise the family similarity

'No one ever accuses the old Russian Zenit cameras of having high build quality, but they were certainly robust'

finish of the visible components. Before computer-aided design and precision moulding and casting, this was a real issue. To make pressed metal parts fit precisely together required iterative refinement of the tooling, which was expensive. Plating and painting processes weren't precisely controlled, relying more on nous and know-how, so fit and finish was a real indicator of the investment in tooling and craftsmanship.

Today, volume manufactured products are produced using moulding and casting plant precisely controlled by computer. Computer-aided design allows the production of moulds and dies such that the differential thermal shrinkage that happens as the part cools is pre-compensated, and the part finishes with the net shape intended by the designer. As a result, poor fit is a sign of incompetence, rather than a good fit being a sign of quality. The fit and finish of all modern branded photographic equipment is superb by the standards of earlier times.

MATERIAL CHOICE

The choice of material is seen by some as the primary determinant of 'quality'. Top-end products are made in 'metal', lower-end ones in 'plastic'. But things aren't that simple: all cameras are made of a combination of metallic materials and polymers.

The most important structural component in a camera is the part that locates the lens with respect to the sensor – in a SLR, the mirror box. In the vast majority of cameras this part is made of plastic – actually a composite – carbon or glass fibres in a thermoplastic matrix. The reason for this is simple, the part has to be very accurately constructed, and plastic moulding allows great precision to be achieved in mass production. Making the part in metal, such as it is in the Canon EOS-1D series and the

Nikon D4 and D800, provides less precision of the part from the mould (or die) requiring precise and expensive manual adjustment using shims in production. Thus the material is more appropriate to low volume, largely manually assembled cameras.

ENVIRONMENTAL PROTECTION

Top-of-the-range cameras tend to be sold as 'splashproof' or 'weather-sealed', but these terms are essentially meaningless. A look at the warranties for the cameras show them to be subject to just the same wavers as the lower-range cameras, and in any case the claim includes no definition of what constitutes a 'splash' or 'weather'. Is the camera proof against a tornado, a spot of drizzle, or somewhere in between?

Most cameras can be used in heavy rainfall, usually without ill effects. Although lower-end cameras are not explicitly 'sealed', their moulded polymer bodies fit together with very narrow gaps that are generally impermeable to water droplets due to surface tension. Metal-bodied cameras, on the other hand, do not fit together so well because the metal requires a layer of paint for appearance and protection. Thus to render a metal body more resistant to water, compliant seals are needed at the joins, which are unnecessary for the plastic camera..

ROBUSTNESS

Robustness is another interesting case. No one ever accuses the old Russian Zenit cameras of having high build quality, but they were certainly robust, and felt so due to the significant heft of their clunky bodies. However, heft is not always the friend of robustness – more mass means more momentum, which means more energy to

dissipate if the camera does hit something.

Ultimately, robustness is not all to do with whether the camera is 'built like a tank'; a lighter-weight camera may survive shocks better. Nor is it easily linked to materials. For instance, crash helmets (and, for that matter, military ones) are made of plastic material rather than metal simply because these materials offer more shock resistance for the weight than does metal.

SUMMING UP

On reading what I have written, it appears that there really is no reliable indicator of 'build quality', and indeed, I believe that to be the case. That isn't to say that buyers of expensive cameras have wasted their money; these come as a package precisely tailored to a particular user constituency, and the resultant low production number will inevitably lead to higher costs. However, the buyer of a low-end consumer camera might have as much confidence that the camera will withstand similar treatment to the higher-end one. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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30 ideas to inspire your photography



Sometimes we need a new challenge, or some fresh ideas, otherwise we risk becoming stuck in a photographic rut. We've compiled 30 ways to motivate yourself to get out and take more pictures. **Richard Sibley** technical editor

WORDS BY:

- Debbi Allen
- Oliver Atwell
- David Clapp
- Callum McInerney-Riley
- Vincent Oliver
- Richard Sibley
- Jon Stapley

TURN the camera on, set the sensitivity to ISO 400, flick to aperture priority and set the aperture to f/8. Make sure AF is on centre point, white balance on AWB and metering on evaluative. Visit the same location you've been to a hundred times previously, and take the same types of images. And repeat...

It is all too easy to get comfortable and settle for what we know, but much of the challenge of photography is in learning new things, taking new photographs and capturing the perfect moment.

We have compiled a list of 30 ideas that you can use to motivate yourself and try something different. Not all of them are bold or dramatic. In fact, some are very simple,

such as taking the time to make more prints, or trying out a different camera. Others include starting a new, longer project, such as taking a photo every day for a year, or asking a stranger if you can take their photograph.

So why not pick a few ideas that you like and give them a try? They may open your eyes to a new technique, or be the start of a new project. In fact, why not set yourself the task of trying all 30 ideas on the list?

And regardless of whether you try just one or all of the ideas listed, we would love to hear about how you got on. Write or email to the usual address, and don't forget to send some images to the AP picture desk at appicturedesk@ipcmedia.com.



Shoot black & white

One of the easiest ways to transform how you shoot is to try your hand at black & white

1 THERE are many images that look far better in black & white than they do in colour, as the colour can distract from the subject. Removing the colour allows us to view the scene in a simple arrangement of shapes and tones. Where a scene lacks light and contrast, this will become even more apparent in a monochrome photograph, and as such you will begin to look at the world in a different way.

Digital photography allows us to view a scene in black & white instantly, which may reveal photo opportunities that would previously have gone unnoticed. We can even increase contrast, or add a traditional coloured-filter effect, in-camera while out photographing. And we need no longer fear that shooting in black & white will make us to miss a photograph that would look great in colour – just shoot raw and JPEG images together, and you will have the best of both worlds. The JPEG files will be saved as black & white images, while the raw files will be saved in full colour – it's like shooting with a



roll of colour film and black & white film at the same time.

So the next time you are out, set your camera to raw+JPEG and shoot in black & white. By learning to see at how light and contrast interact with the environment, shooting in monochrome can only improve your photography.



Shooting in black & white can make a refreshing change, as it allows you to concentrate on lighting and composition



© RICHARD SIBLEY



See an exhibition

There's endless inspiration to be found in the work of other photographers

2 **EVEN** the most prolific and talented photographers sometimes find themselves stuck for inspiration. One of the most frustrating aspects for a photographer is that seemingly impenetrable creative block. Always remember, though, that photography is a rich and varied art form, which is why it is entrenched in some of the UK's most important galleries.

Visiting exhibitions and seeing the work of the photographers of today and yesteryear is one of the most inspiring things about creating your own images. Knowledge and inspiration are almost always gleaned from the work of fellow practitioners, so whenever you find yourself struggling for ideas, visit the nearest gallery with a show on offer.

More and more galleries dedicated to photography are appearing throughout the UK, and more often than not the work they are showing is relevant and exciting. And it's not just established photographers who are exhibiting. Many amateur image makers are renting space to show their work, and that's a thought worth keeping in mind. Keep an eye on the *AP Photo Diary* each week.

Online exhibitions are proliferating, too, so you can view work from the comfort of your own home.

Join a camera club

What better way to meet fellow photographers, enter competitions and receive valuable feedback, all under one roof, than to join a camera club?

3 **HERE** are five great reasons why every photographer should join a camera club or photographic society:

1 **Talk with like-minded photographers**
Meet up regularly with people who are just as passionate about photography as you are. No one will tell you to 'hurry up' or change the subject!

2 **Competitions, contests and critiques**

Most clubs and societies hold competitions on a regular basis. These are often based around a theme, so members can test their skills and get advice and feedback from other members or even specially invited guest judges.

3 **Organised pro talks** Many camera clubs organise for professional photographers to come and speak to the club members about photography, techniques and their own experiences.

4 **Trips and photo excursions**
Depending on the club you join, you may be lucky enough to be invited on day trips or holidays at discounted rates for great photo opportunities.

5 **Library of books, and knowledge**
Many clubs have shared libraries of books you can borrow, not to mention the diverse amount of experience and knowledge you'll be able to tap into from fellow members.

Find your local camera club by searching the internet or your local newspaper.

Try a new camera

Whether you swap with a friend or hire one, trying a new piece of kit is a great way to reinvigorate your photography

4 **WE ALWAYS** advocate knowing your camera inside and out. This helps ensure you achieve the exposure and effect you want, with few shocks.

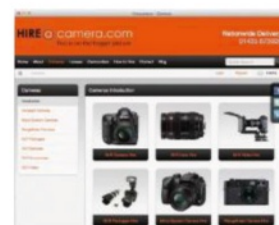
However, we can also benefit from handling new kit every now and then, whether that's trying a film camera and seeing how differently you shoot when you have to consider the number of times you press the shutter release, or using a prime and 'zooming' with your feet rather than your camera.

There are a few different ways you could give this project a go. If you're a part of a camera club, why

not suggest you all swap kit for a week and give each other feedback on what you do and don't like about the cameras. Or swap your kit with friends.

Alternatively, try companies like HireACamera.com, which caters for personal, professional and business needs, stocks hundreds of products, including compacts, CSCs, DSLRs, rangefinders and accessories.

Guy Thatcher, managing director, says, 'Don't get baffled by specifications. Select the camera or lens with the features you want to experiment with or call us and we'll suggest the right kit for you to try!'



30 ideas to inspire your photography

Enter a photography competition

Entering photography competitions will encourage you to improve your skills and give your work exposure

5 PHOTOGRAPHY competitions are genuinely exciting events that can help to promote some of the most interesting images being produced in today's photography field. From the Terry O'Neill awards to our very own Amateur Photographer of the Year competition, there

are a number of awards worth keeping your eye on to see what's going on out there. But why just look? Why not give it a go yourself?

There are many competitions online and in galleries that are open to amateur photographers. Here are some that are well worth your attention.



© DAVID BAKER

Veolia Environnement Wildlife Photographer of the Year

Not only is wildlife photography one of the most popular genres, but it's also a vital educational tool. Through the kinds of images produced by Andy Rouse and Jim Brandenburg, we can learn much about our fellow creatures. Wildlife imagery can do much to help in the way of conservation and, for residents of the UK, demonstrate that the creatures that live right here are as diverse and fascinating as anything overseas.

The Veolia Environnement Wildlife Photographer of the Year competition has been running for 49 years and is co-owned by the Natural History Museum and BBC Worldwide. That should give you an idea of just how important this competition is. Crucially, the awards are a level playing field, with amateurs having as much chance of winning as professionals.

The 2014 competition opens in January and will once again show how important wildlife photography can be.

Visit www.nhm.ac.uk/wildphoto to see 2012's winners and more details about the competition

The Terry O'Neill Photography Award

Now in its eighth year, the Terry O'Neill Photography Award attracts thousands of annual entries. These can be about anything so long as they are 'dynamic and arresting images that portray a compelling narrative'. The only stipulation is that the work must have been created between 1 January and 30 November of the relevant year.

The most exciting aspect of taking either first, second or third place in the awards is the exposure your work will receive. It will be shown in London and overseas, as well as in *The Sunday Times Magazine*. The first-place award receives £3,000, second takes £2,000 and third gets £1,000.

Visit www.oneillaward.com for more details



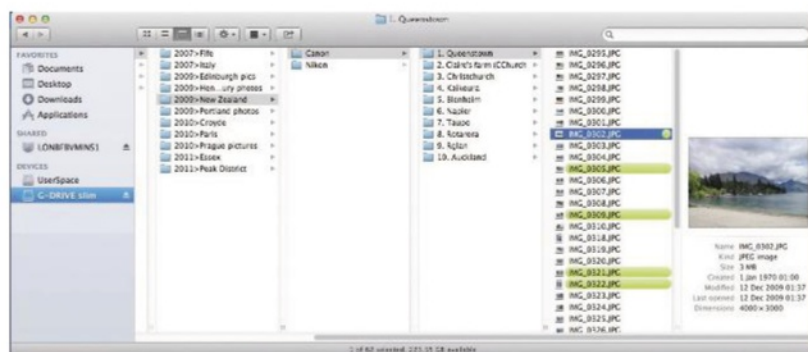
Take a View Landscape Photographer of the Year

We live in a truly beautiful world, one that gives photographers and artists endless inspiration. Just look at some of the entries for Landscape Photographer of the Year, a competition established in 2006 by landscape photographer Charlie Waite.

'What we're really looking for is evidence of the photographer's emotional investment in the image,' says Charlie. 'If the viewer can get 60-70% of the enrichment the photographer got from taking it, then the photographer has succeeded.'

Charlie's main concern, however, is that a landscape photographer shows passion for their craft. 'Absolutely delve into, commit totally to, and love that image,' he says. 'Remember that it's powerful, and it isn't just a photograph. It's so much more.'

Visit www.take-a-view.co.uk for more information



Organise your photos

Spend a day sorting out your desktop and organising your images and you might just find some hidden treasures

6 IT MIGHT not sound like the most exciting idea on our list, but it is surely one of the most beneficial. By putting aside some time to sort out, organise and reassess your photos, you will not only tidy up your desktop, but you may also find some photographs you had forgotten about.

There are many ways of organising your photos. Even among the AP team the filing systems vary – one uses camera names, another the date and place, and a third dates only. Use the system that you find most useful and easiest to navigate.

Remember that you should back up

your photos onto an external hard drive as well, so it's worth thinking about investing in a system that backs up any changes you make to the files on your hard drive as well. In this way, you only need to make the changes once.

Come up with a system for marking any photos you come across that you might want to come back to later to edit (see tip 23 on page 63), or any you might want to collate together into a blog, book or album.

Remember, there is software available to help you organise and catalogue your photos, like the free Google Picasa, or paid-for programs like Adobe Lightroom.

Printing

It's all online these days, right? Not quite, as there's still nothing to match the endurance of a physical print

7 TAKING and sharing photos has never been easier. You can instantly send pictures to the other side of the world directly from a mobile phone or Wi-Fi-enabled camera. Yet while looking at photos on a small mobile device is convenient, it doesn't have the same impact as a print. Printing photographs has, from the outset, been at the heart of photography, but how many people now take the time to print their digital images?

Prints are easy to hand around and talk about with a small group of people, while larger prints have greater impact displayed in a home or gallery. Prints are a powerful medium for instantly conveying a message or story, and you don't need to power up any devices before you can see them. Looking at the printed image will help you to further analyse the composition, and other technical matters. Things that may not have been obvious on a computer screen will stand out on a print. A printed image has a greater perceived value and it's looked at with more focused interest.

Use the manufacturers' recommended inks and paper, and prints can last for up to 200 years. Printed photographs will be around for longer than many of today's mobile devices, including hard drives and removable drives that can be discontinued in favour of newer technology.



Amateur Photographer of the Year

Amateur Photographer of the Year is our very own annual competition and is open to entries from throughout the world. Every month we present a theme and ask our readers interpret it. The entries are whittled down to the top 50 and assigned points. At the end of the year, we add up the scores and the photographer with the most points is, of course, crowned Amateur Photographer of the Year.

There's still time to enter our September round, with the theme Black & White World (Monochrome Landscapes). Entries for this round must be received



**SEND US
YOUR SHOTS**

Visit www.amateurphotographer.co.uk/apoy1 for entry details

30 ideas to inspire your photography

Shoot from dawn till dusk

Dedicate an entire day to taking photographs. Challenge yourself to take as many different photos as you can and really explore a location

8 IF YOU haven't got the patience to set yourself a year-long project, scale it back and make a day of it instead. Start taking photographs at dawn and don't stop until dusk. There's nothing quite like waking up at 4am, driving on deserted roads to a new location and finding the perfect spot to catch the rising sun. Once that is done, you can always have a nap in the car before taking a stroll around the area and seeing what else you can find. Have a location in mind for the end of the day, and head there to catch the sunset – it could be a location you have researched, or somewhere you have discovered during the day that you can return to.

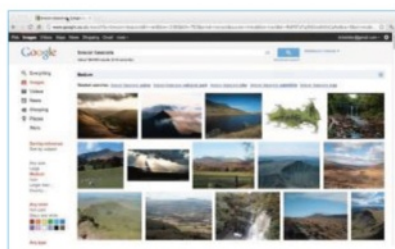
Depending on the time of year, this could mean spending as many as 17 hours out taking photographs, resulting in perhaps hundreds of new images.

RESEARCH AND PLANNING

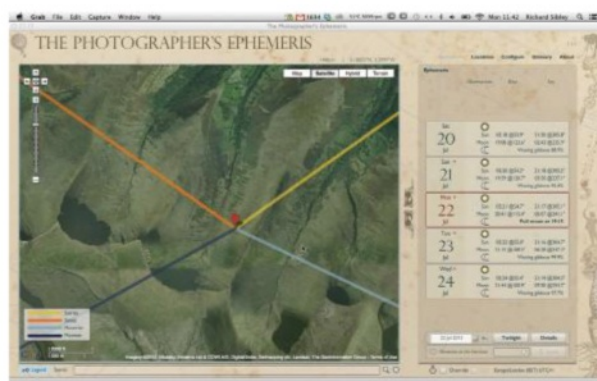
The first thing you need to do is work out exactly where you want to go. While it is possible to head out with no particular location in mind and strike it lucky by stumbling across somewhere amazing, it is far better to plan ahead and decided on a location to explore.

The internet makes location-scouting extremely easy. If you know roughly which part of the world you wish to visit, simply run a Google image search to find possible locations in that area. Flickr is also an excellent research tool: just search for a location and see what other people have photographed there. You can even refine your search by adding the words 'sunrise' or 'sunset', for example, to see images taken at those particular times of day. Of course, these images should only be used for reference – your aim should be to go out and create something new, not repeat what has gone before.

A more advanced tool is The



A Google image search will provide lots of possible photo locations for your area



Photographer's Ephemeris (photoephemeris.com). This is an app for Android (£3.10) or iOS (£5.99) smartphones or tablets, and is available for free on Windows or Mac computers. The sophisticated software shows a map overlaid with the exact direction of sunrise and sunset in that area, along with the time at which they will occur. Furthermore, you can check the exact position of the sun or moon for any time of the day or night. This enables photographers to scout a landscape from the comfort of their home, so without having to go to a location you can discover at what time the sun will appear from behind a hill to light the valley on the other side, or what time it will be perfectly behind the peak of a mountain to create an amazing silhouette. There is a lot of information that can be garnered from the software, and it will allow you to see exactly where you should be standing and when, which takes a lot of the luck and guesswork out of planning your day.

WHAT TO SHOOT?

What you decide to shoot will obviously depend on your chosen location. Landscapes are the most obvious subject, but the aim of the day is to try to come away with as much variety as possible. If you head to the coast, take a macro lens and keep a look-out for crabs and other creatures that may be lurking in rock pools. Similarly, a macro lens may be useful in the countryside for plants and insects. For more urban locations, search out good places to take documentary or street-photography images, and there is of course architecture, but don't forget to include close-up images of details and textures.

The aim of the day is variety and keeping yourself entertained. Setting a whole day

aside to go exploring gives you ample opportunity to try some new techniques, or to take a friend's camera or lens for a test drive (see tip 4 on page 47). To get the most out of the experience, photograph as many different subjects and scenes as possible. Of course, it would be unrealistic to expect every image to be a masterpiece, but the day should be a learning experience with every hour offering something different as the light changes.

Once you have finished, why not make a photobook, slideshow or online gallery about your day? Don't forget to take plenty of self-portraits and photos of your kit, as those 'behind-the-scenes' images that help to tell the story of your day.

WHAT TO TAKE

As you are going to be out shooting for so long, and will probably have an early start, it is best to prepare everything you want to take the night before. It is always a good idea to take a rain jacket and warm jumper, even in the summer, as you don't want to get caught out by changeable weather. Similarly, leave a blanket in the boot of your car, both in case of emergencies or if you fancy a quick snooze following your sunrise shoot. A bottle of water is also essential.

In terms of photographic equipment,

'There's nothing quite like waking up at 4am, driving to a new location and finding the perfect spot to catch the rising sun'



Look for interesting subjects in the scene



ALL PICTURES © RICHARD SIBLEY

Work out exactly where the sun will rise before you set out to take your photographs

you should have a good idea about the sort of equipment you will need based on your chosen location. Put together a good basic kit, starting with a 28–70mm f/2.8 lens, or similar, and a fixed optic, perhaps a 55mm macro for a good standard focal length and something that offers macro options. Another good choice would be a

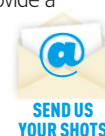
70–200mm lens, or similar, to provide some extra reach should you see any wildlife or a landscape feature you wish to pick out. A good teleconverter that will work with your lenses can be a godsend, expanding the focal lengths available to you but without adding much weight to your bag.

If weight is an issue, then an 18–200mm

lens should suit almost any image that you are likely to take. However, it is when shooting on days like this that a compact system camera and its lenses really are beneficial, particularly the smaller micro four thirds or Nikon 1 system cameras. Not only are the cameras smaller, but so are the lenses. This means that your kit selection will weigh far less and fit in a far smaller bag than their equivalent APS-C or full-frame DSLR counterparts.

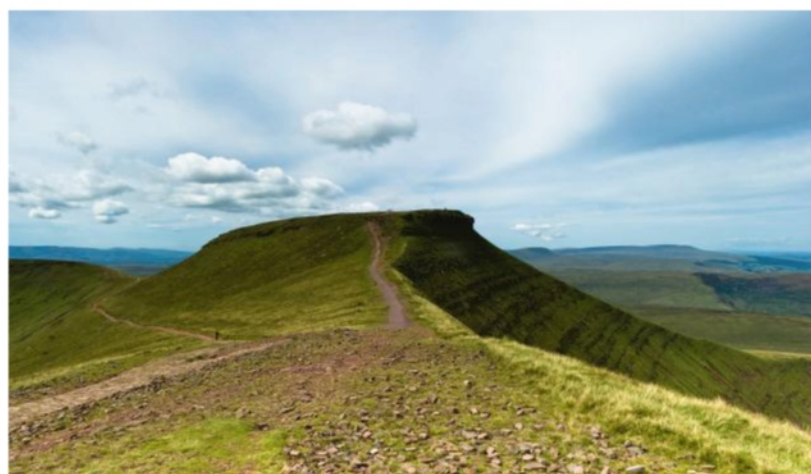
Remember to take plenty of memory cards, as you never know how many photographs you will end up taking. And with that in mind, make sure you pack spare batteries, or have another way to charge you camera, such as via an external battery pack or in your car while driving. This is another advantage of compact system cameras, as some of them can be charged via USB, so battery and in-car charging are possible.

Finally, take a compact camera. It won't add much weight, and it may provide a longer zoom than you have on your main camera. Plus, it's a great back-up option should the battery on your main camera die.



TOP TIPS

- 1** Charge your batteries the night before
- 2** Take a bottle of water and appropriate clothing
- 3** Have your bag packed and ready to go
- 4** If you have a smartphone, download The Photographer's Ephemeris app
- 5** Take a compact camera as a back-up option



Use a good Ordnance Survey map to find public footpaths

30 ideas to inspire your photography



Take a photo walk

Create a photo walk of your local area, or venture further afield with our top tips on devising your own shooting tour

9 **ALTHOUGH** there are many companies offering organised photo walks around the country, why not create your own? With the resources available via the internet, it's never been easier to research your route and destination before you even set off.

Once you've decided where you want to take your photo walk – for the purposes of our project we're using Bournemouth in Dorset – use Google Maps Street View to take a closer look at the area. Locate a landmark, such as the pier, from which to

start your photo walk. Make sure there are car parks or transport links nearby if needed.

From here, mark out a route. Street View shows us that we can walk along the seafront to Hengistbury Head passing another pier, or we can walk along the chine and photograph the Pavilion, Coy Pond and the mini golf course.

Remember, you may also want to check tide times and sunrise and sunset locations, so you can plan your day to ensure you are in the right place at the right time for great golden-hour photos.

Start a blog

A blog can give your work exposure and provide a platform from which to advise fellow photographers



10 **SO MANY** of us slave away at producing work that we're proud of, but then find we lack a means to show the world our images. This is one of the great things about the internet: it provides a platform for you to showcase your adventures in photography.

Sites like Flickr and 500px offer amateur photographers a user-friendly way of putting their work online. Most importantly, they enable other photographers to comment and offer feedback

on the images you show. But why not go one step further and create a website dedicated to just your work? WordPress (wordpress.com) and Blogspot (blogger.com) offer template blog sites that are easy to set up and put work onto. It's a more personal way of showing the world your work, and one that you have complete control over. Crucially, these sites also allow visitors to comment on your images.

Blogs can help to generate a following for your work and allow people to track your progress as a developing photographer. Not only that, but a blog will allow you, if you so choose, to go into detail about how you produced your images and potentially offer advice and inspiration to other photographers.

There are a number of photographic blogs out there that you can visit for inspiration, to give you an idea of the potential of creating your own web presence. Not all of them are entirely successful, but that in itself should demonstrate what works and what doesn't.



Hire a model for the day

Club together with some friends and photograph a professional model for stunning portraits and a great skill booster

12 **DO YOU** struggle to find friends and family who will pose for you? And even if you do find someone who agrees, do they only sit still for five minutes before they get too bored or embarrassed to continue? If so, a professional

LIKE THESE IDEAS? TAKE THEM WITH YOU!

AP IS NOW AVAILABLE DIGITALLY



Take a series of self-portraits

If you can't find someone to photograph, why not take a photograph of yourself? It's easier than you think

11 FINDING a suitable subject for portraits can be difficult, particularly if you are quite shy. In tip 14 (page 56), we suggest asking a complete stranger for permission to take their photograph, but although they may be more receptive than you think, this may be too much of a leap for many photographers. Instead, why don't you try to photograph the one person who will always be available at the same time as you – yourself!

Taking a self-portrait gives you time and opportunity to experiment with posing and lighting. Set your camera up on a tripod and then use the self-timer or a remote release to trigger the shutter. It may take a few attempts before you achieve the correct exposure settings, but once mastered, you can begin to concentrate on posing in front of the camera.

As photographers, we tend to be most critical of images of ourselves, which makes us the perfect subjects. You will learn that by angling your head in a certain way, or by opening your eyes a little more, you can create a more flattering portrait, and all the techniques that you learn can then be used when photographing someone else. Similarly, once you have the basic exposure and positioning sorted out, you can begin to play with the lighting, perhaps adding an additional fill light or a reflector and adjusting their positions to see what effect this has while shooting.

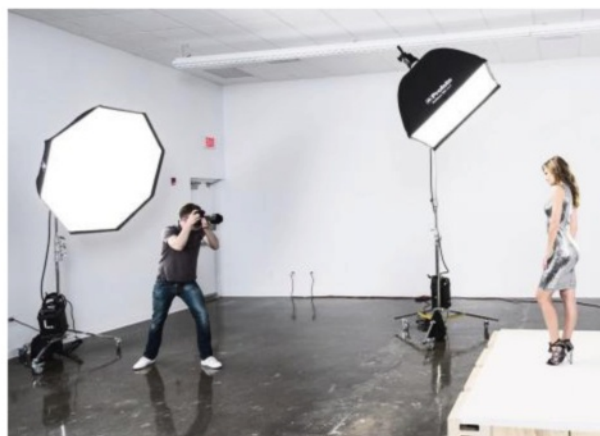
model might be the answer to your portrait problems. And by clubbing together with camera-club companions or other friends, hiring a model might not be as expensive as you first thought.

Working with a professional model will provide you with a number of benefits. First, they know what they're doing. They can help suggest poses, props and locations that bring out their best features and they don't mind being told what to do! They're also being paid to be there, so there's no rush. You can therefore make sure your lighting, settings and composition are perfect.

You might be able to find local models who will give you some time for free in return for headshots for their portfolio.

It's worth posting an ad on Gumtree (www.gumtree.com) or a similar site. Be warned, though – you might get some very inexperienced models, so it could be worth going down the agency route after all.

Joe Ewaskiw at Model Mayhem (www.modelmayhem.com) gives this advice: 'Collaborate. Models aren't just props. Work with their talents to enhance your ideas. Build rapport. Communicate with models clearly and respectfully. If you make a model feel uncomfortable, the photos will show it. And finally, follow through promptly. If you promised to give photos to the model, don't delay. One of the biggest complaints models have is never getting the photos. Avoid getting a bad reputation.'



Improve your photography



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- Students are assigned a personal tutor
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- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum



'The quality of teaching that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find out who I am as a photographer and without doubt my skills improved considerably.' Gill Golding

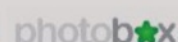


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Critique

What's the use of a picture that nobody sees? Try looking for places to get critique for your images, or even critique those of others

30 ideas to inspire your photography



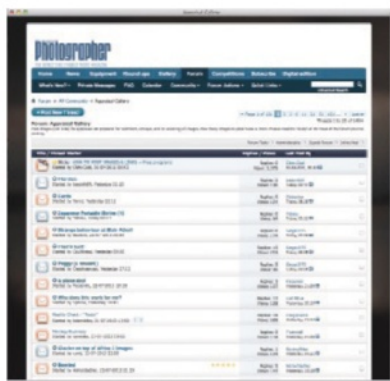
13 **THERE** are plenty of facilities for getting critique on your photos. Social media sites like Facebook and portfolio sites such as Flickr are good places to start, but also keep an eye out for portfolio reviews taking place at galleries in your area. These are a great way to gain feedback in person, which is always a worthwhile experience.

Look into magazines too; we have several facilities for offering guidance and critique here at AP. Submit photos for Chris Gatum's *Appraisal* column, enter the latest round of APOY or visit the 'Appraisal' section of our forums to gain feedback from other readers.

There is one important point that many people forget, however – one of the fastest ways to gain feedback for your work is to give it to others. Why not speak to photographers you know and ask to give crit for crit? With this in mind, here are a few points that you might want to consider when offering critique:

1 Think about the elements that make up the image An image should only contain elements that are absolutely necessary to its intended message or effect. Would the image you are looking at benefit from a tighter crop, or some judicious application of the Clone tool? Has the photographer tried to cram too much into the frame, or has he or she gotten a little too close to the subject for its own good?

2 Look at the light Light is a photographer's bread and butter, and it needs to be used



We have a dedicated area on the AP forum. Why not drop by and say hello?

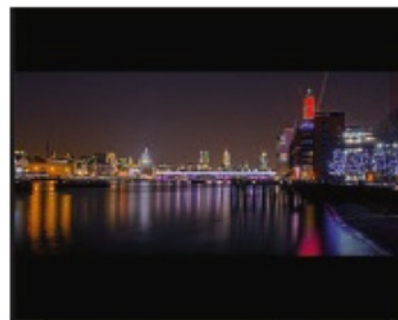
correctly. In whatever genre of photography you encounter, always ask yourself – is the light right in this image? If it's natural light, ask yourself whether the photographer has shot a picture appropriate to the conditions. If artificial, examine the effects of the set-up. Does the light need softening? If it's a portrait, has the subject been flattered?

3 Consider the image's composition This doesn't just mean looking along the thirds lines – a central placement of a subject can work perfectly well in the right context. Think about what the photographer was trying to show with the image and ask yourself whether the composition aids that.

4 Has the photographer used the correct depth of field? If a cluttered background pulls your attention away from the

main subject, the chances are that the photographer could do with opening up his or her aperture. This could go the other way too – would the inclusion of some more background have made for a more interesting picture?

5 Remember to be honest, fair and specific to the image We've all got our pet peeves, but it's worth trying to get a handle on yours when giving critique. You may not think much of high dynamic range photography or be sick to death of black & white, but that doesn't mean you get to write off these images as worthless. If they work for that particular image, then they work – be fair.



6 What do you like about the image? Easily forgotten, but this is an important one. While constructive criticism is useful, nobody enjoys having their work ripped remorselessly to shreds. Find something positive to say about every image you critique and you are much more likely to make friends than enemies.

Take a look at this image by our technical writer Callum McInerney-Riley, which engendered plenty of discussion on his Facebook page. Apply the points above. What works? What doesn't?



30 ideas to inspire your photography



Portraits of strangers

London-based street photographer **Gavin Mills** talks us through his inspiration and routine for taking portraits of strangers

14 'I HAVE always found people-watching fascinating, which is one of the reasons I was drawn to street photography in the first place,' says street photographer Gavin Mills. 'After a spell of shooting people who were unaware I was taking their photo, I wanted to try getting in closer so I could see every detail of their face, particularly their eyes and facial expressions.'

'I recall the first time I went up to a stranger on the street to ask if I could take their photo. It was a guy waiting outside the airport and he had the most fantastic beard. I went up to him and explained that I was doing a photo project about beards, and asked if it would be OK for me to take his picture. Surprisingly, he was happy to let me. I still use a similar approach, telling the subject I'm doing some type of photo project

or just that I am a street photographer.

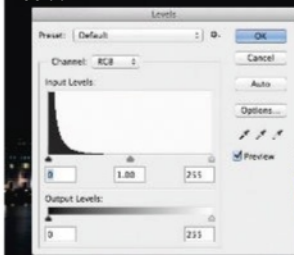
'It's good to do this with confidence, and it gets easier every time. Just remember: the worst thing that can happen is that they say no. Once you've found someone, remember to take your time and look for the best backdrop and light. The more rapport you have with your subject, the easier it will be to direct them, so keep the conversation going while you're making the picture.'



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YOUR SHOTS

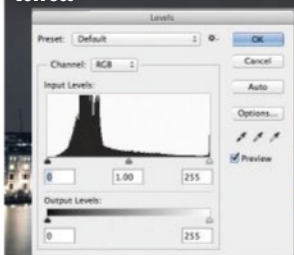


Too dark

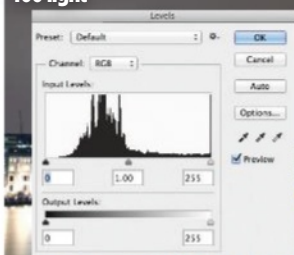


© CALVIN MCENEREY-REILEY

Correct



Too light



Using histograms

A histogram is a great resource that enables photographers to take better shots – if you know what to look for

15 A HISTOGRAM is a graph that represents the make-up of the tonal range in an image. The left side of the histogram represents the black/shadows, the right represents the white/highlights, while in the centre are the midtones. The density of tonal frequencies in the graph can be read to see which tones make up the image.

For example, to achieve bright, contrasty skies in landscape images, with nice detail in the shadow areas, there needs to be an equal balance between the blacks, whites and midtones. The histogram will display this information. If it shows a high level of frequencies to the left, then the image is underexposed. If it shows a high level of frequencies bunched to the right, then the image is overexposed. If tones peak at the end of the scale, it usually means that highlight/shadow detail has been lost.

Understanding this will allow you to make corrections to optimise the level of detail in an image. Many cameras have the option to review the histogram on the back of the camera after shooting, and with some it is possible to view the histogram in live view mode before shooting.

Break the rules

It's an old adage, but some rules really are made to be broken. Consider the benefits of a less strict approach

16 BREAKING the rules is not the same as ignoring them. A photographer who successfully breaks rules of composition is not the same as a photographer who simply doesn't know how to compose a photograph. Only by learning what the rules are can you also learn to break them successfully.

Haje Jan Kamps released an excellent book last year called *The Rules of Photography and When to Break Them*, and you couldn't ask for a better primer. First, Haje explains the rules in detail, and then provides visual examples of how breaking them can lead to fresh, interesting results.

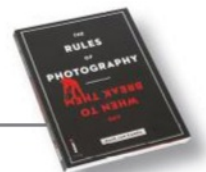
One of the first rules one encounters when learning photography is that ISO should be kept as low as possible in order to minimise noise. This is perfectly true – and a vital rule to know. However, the noisy,



© HAJE JAN KAMPS

grainy quality of high ISO can, in certain contexts, provide a lo-fi mood that aids an image. Haje illustrates this well in his book with some portrait shots where the grain of high ISO gives them a stylistically low-key look, adding to the feel of natural spontaneity. Think about the needs of the image before the needs of the rule book and you'll enrich your photography.

The Rules of Photography and When to Break Them by Haje Jan Kamps.
Hlex, £17.99, paperback, ISBN 978-1-908150-58-5



Look at books and magazines

With so many books and magazines out there, you'll never be stuck for ideas

17 WE MENTIONED earlier that visiting exhibitions is a good way of getting inspiration for your own work. Another good tip is to delve into the myriad books and magazines that line the shelves of newsagents, bookshops and libraries.

Take a wander through the photography section of any good bookshop and look through some of the truly wonderful books that have been compiled by some of the world's most important photographers. There's nothing more exciting and inspirational than studying the work of your favourite image-makers.

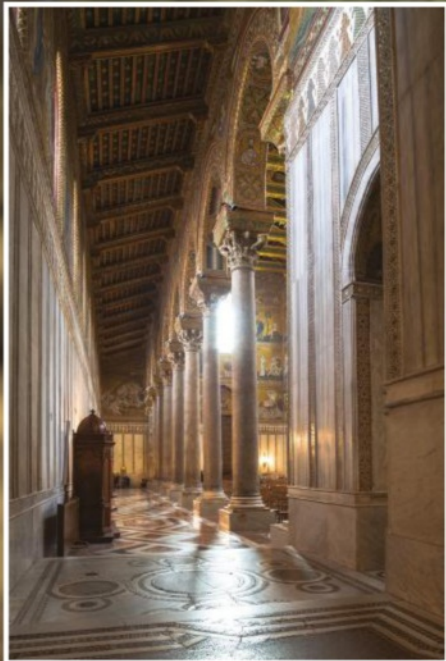
A great number of books are released every month whose premise is built on improving your photography,

whether it's in general terms or by using specific techniques such as macro and monochrome. There's no definitive guide to photography, so it's worth shopping around for the one that works for you.

It's worth flicking through magazines that aren't necessarily devoted to photography, such as fashion and lifestyle magazines. Take a look at the images and see if you can work out how they're done. How were they lit? What works about the composition? How would you have done it differently?

Of course, there's always the option to subscribe to a trusted photography magazine, one in which you can find reviews of many of the books you're likely to look at in the course of your research. Visit www.amateurphotographer.co.uk for details.

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Samyang manufacture a range of manual focus lenses including Ultra Wide Angle, Fish Eye, Portrait, Telephoto and Video DSLR lenses.

All Samyang lenses are manual focus, they do not include autofocus (AF)



30 ideas to inspire your photography



EDIE



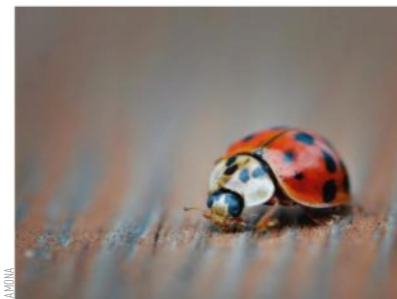
EDIE



EDIE



EDIE



RAMONA



RAMONA



RAMONA

Start a 365 project

Get your thinking cap on and your creative juices flowing, by taking one photo every day for a year

18 IF THERE'S one thing most of us are guilty of, it is not making enough time for our photography. There are so many reasons, excuses really, not to go out for a day shooting – work, family, weather – that our cameras may go untouched for weeks on end.

However, a quick adjustment to how you think about photographic time might be all you need to be re-inspired to go out more frequently. Why not spend just five or ten minutes a day taking a photo? Take your camera on your walk to work, or pull the car over in a lay-by if you see a pretty sunset. Take a photo of your cat, dog or child going about their daily business. Or experiment with still life in the comfort of your own front room. The possibilities are endless.

And this is where Project 365 comes in.

Project 365 encourages participants to take and share one photo a day. By sharing your photo, you are more likely to follow through with the daily shoots, as well as getting valuable feedback.

There are loads of places to share your projects, including Flickr and 365Project.org, the latter of which currently has 80,000 members documenting their daily lives. We spoke to Ross Scrivener at 365Project.org (365project.org/Scrivna) for his top tips on completing your own project:

1 Pick a subject... or don't: Having a theme can be a fun way to watch your life, perhaps 365 self-portraits, or photos of your kids or your cat. Or just your life. Pick something to focus on and just keep taking photos.

2 Learn to use your camera: Your camera is your number-one companion – carry it with you everywhere you go, learn to use it to its full potential, and get creative.

3 Stay organised: Don't allow a backlog to accrue, sort your photos out every day and post, that way you aren't left with a massive task, plus posting regularly will help you integrate with the community and get positive feedback on a daily basis.

Use your commute to work, your kids playing or perhaps the landscapes you see everyday as inspiration for your own 365 project

4 Find inspiration: In the early days, I was often quite stuck for ideas, but it does get easier! Find a photo you like and try to replicate it. It's a great way of getting a good photo and improving your skills at the same time!

5 Keep your eye on the prize: You will get disheartened, no doubt about it, but never forget why you started the project. After 12 months you will have a huge sense of achievement, and a great diary of your life.



CLUCKWISE: ALL NIGHTEE

30 ideas to inspire your photography

Use a tripod

Steady your camera with a tripod to achieve sharper images and better composition

19 **WHEN** leaving home armed with your camera, a tripod is not usually an accompanying accessory we opt for unless it's a necessity. But while they can be heavy and restricting, there are certain situations in which the use of a tripod is a big advantage. To help with this, there is a wealth of lightweight tripods available, and coupling one of these with a suitable camera bag with



It may slow you down a little, but if you really want to get the sharpest possible images, a tripod is essential

Shoot from the hip

Shooting from the hip can help you stay under the radar and produce some fantastic street photography



20 **STREET** photography has grown in popularity over the last few years. However, achieving that sought-after natural look can sometimes be quite a challenge. Thankfully, cameras are becoming a little more stealthy, but often when people become aware of a photographer taking a picture, the mood and scene suddenly change. Capturing that impromptu moment therefore comes down to being subtle and discreet.

One method to combat this is to shoot from the hip. This avoids raising awareness

of your presence, so the scene does not change as you capture your images. If you're not raising the camera, people do not expect you to be taking pictures.

In this situation, an articulated screen can be very useful but not essential. All settings can be preset for the situation while relying on the AF to focus the shot or setting a predetermined focus distance. Focusing at 2m distance at f/8 in aperture priority will help to ensure that everything is sharp, without you having to worry about changing the camera settings all the time.

Shooting from the hip allows you to capture an image without drawing the subject's attention





CALUM MCNEER-RALEY



CALUM MCNEER-RALEY

Use text

You know what they say about pictures and words, but sometimes text can give images a creative spark

21 **IT MAY** seem a little gimmicky at first glance, but words are powerful tools and sometimes a sprinkling of text can be the unusual touch that will make a picture memorable. A witty caption, an apposite quote or an overlaid title can all be appropriate in the right contexts, and if you are struggling with how to give an image a little extra something, it's well worth trying out.

What's also worth trying is incorporating text that you find in the world into your photos. Look for signs, billboards, even graffiti – this is often a great way to get inspired with street photography. Be open to the presence of words in the world around

you when making pictures.

Also consider being creative with your photo titles. Most people when they're titling images will provide simply a blank statement of the main subject: 'Tree', 'Kingfisher', 'Dorset' – you get the idea. When titling a picture, try to think more along the lines of what you were trying to say or achieve with the photo than merely what the main subject is. Sometimes this may involve a little research into your subject, but it is worth it. Titles like 'Elm's 89th Year', 'Weather-Beaten Birch' or 'Young Sapling' are all much more interesting and memorable than 'Tree'.



Try experimenting with using text in your images



CALUM MCNEER-RALEY

Shoot without a tripod

Ditch the large, cumbersome tripod and inject some freedom and flexibility into your photography

22 **WE HAVE** turned to Team GB Olympic shooter James Huckle for a few tips on how to take better handheld shots:

'Having firm, well-placed footing is essential to achieving steady shots. Standing side on with the weight on the back foot and the front foot slightly forward offers a firm foundation. This also makes panning and tracking much easier.

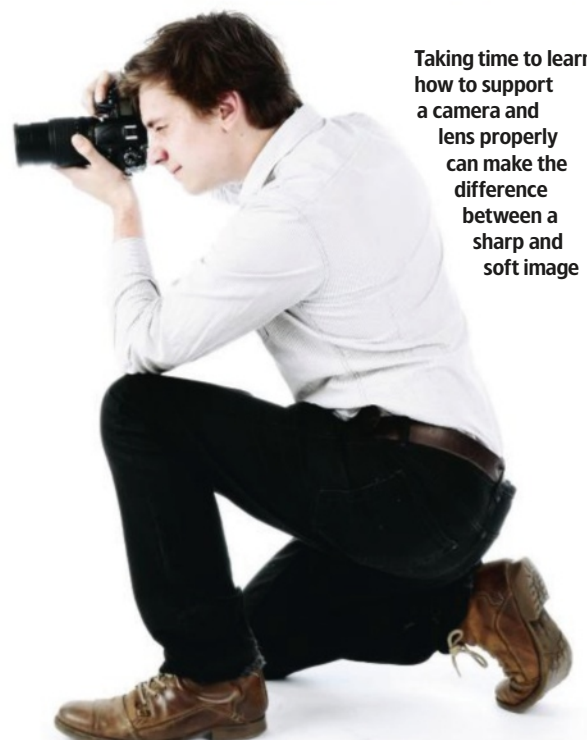
'It's important to get comfortable, which means relaxing as many muscles as possible. Avoid tensing the muscles you are using as this will only lead to quicker fatigue and camera shake.

'Use your skeleton as the primary support. Try to get your elbow on your hip while holding the camera to prevent your shoulders from taking all the weight. Also,

if you can get away with kneeling down with the camera, then that will be much more stable.

'Breathe gently. Breathing can exaggerate movements and cause unsteady shots. Exhale gently and at the end of the exhalation begin to shoot. Avoid holding your breath when shooting as it causes oxygen deprivation in the body.

'The last and the most important thing is... practise. The more you practise the better you will become at controlling your fine motor muscle movements. At the crucial moment when you have to take the picture (much like when I have to pull my trigger), you are effectively multitasking and this is the hardest time to stay still – don't you just hate that last-minute wobble!'



Taking time to learn how to support a camera and lens properly can make the difference between a sharp and soft image

READER HOLIDAY

PHOTOGRAPH CANADA'S NORTHERN LIGHTS AND THE ROCKY MOUNTAINS

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TOUR FROM
JUST £2,095^{PP}
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2014**



Your photo guides will be landscape photography expert **Jeremy Walker** and *What Digital Camera* editor **Nigel Atherton**

Join us on a bespoke photo tour to Canada, accompanied by photo experts and a local guide for an opportunity to view and capture the breathtaking Aurora Borealis, or Northern Lights, and the Rocky Mountains' natural wonders. This is a tremendous-value, interest packed, escorted photo tour.

First, you'll fly west to Calgary,

gateway to the Rocky Mountains, and spend two nights in Banff. You will have time to capture images and benefit from inspiring advice for achieving amazing photos. There will be optional-extra excursions too! Then, you'll journey by coach past beautiful Lake Louise and along the Icefields Parkway into Jasper National Park, to stay overnight in Jasper. From here, you'll journey east to Edmonton, Alberta, the frontier trading city built on the banks of the North Saskatchewan River, then go north to remote Fort McMurray. Here, beneath the 'Auroral Oval', there's an excellent chance of being able to capture the heavenly spectacle, as well as the opportunity to enjoy some 'wilderness activities'

and to visit the Athabasca Oil Sands Discovery Centre. Finally, you'll visit the monumental West Edmonton Mall, before you fly back.

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- Free time in Jasper
- Visit to Lake Louise
- Travel to Edmonton
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- All accommodation: Banff (2 nights), Jasper (1 night), Edmonton (2 nights) and Fort McMurray (2 nights) in a twin/double hotel room on a room-only basis
- Free time in Fort McMurray
- Leisure time in Edmonton

Full itinerary: www.amateurphotographer.co.uk/Canada

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Full T&Cs available at www.amateurphotographer.co.uk/Canada



30 ideas to inspire your photography



Edit your images

Do you always edit your images in the same way? Try some new techniques and styles to reveal a different side to your photographs

23 HOURS spent in front of a computer editing a digital image won't turn a bad shot into a good one, but it can offer a different interpretation of the scene. In the same way that we frequently choose to use the same exposure settings on our camera, we also get very complacent when editing the resulting images, making the same adjustments to the same strengths time and time again.

While this does help a collection of images to look like part of a set, sometimes editing the image in a different way can give it a whole new perspective. So next time you sit down to edit an image, why not set yourself the target of editing it in five different ways? Don't just click on a default preset adjustment; create a selection of your own and apply them all to the same image and see which you prefer.

The way we crop our images is another element to consider. As photographers, we all know the standard crop ratios, but these have been determined by the film we used or the paper we printed on. Given that most of us now display our images on screen rather than as prints, there is no reason for us to still feel constricted to the usual 3:2 or 3:4 crop ratio. Next time you shoot a landscape image, try cropping it in five completely different ways using five different aspect ratios. You may find that the original version is the best, but by looking at and cropping the photograph differently, you could uncover a striking shot that would previously have gone unnoticed.

'Next time you shoot a landscape image, try cropping it in five completely different ways'

Rework an old photo

Having trouble creating something new? Then look for an old image that could benefit from your accumulated experience and beefed-up software

24 IT'S EASY to find yourself stuck in a rut creatively, and sometimes going back and reinvigorating an old project can be just what you need to get excited about your photography again. Dig through your hard drive and see what you can find. Chances are you aren't the same photographer now that you were five years ago, or even one year ago. Use the time elapsed as license to experiment – you probably aren't as attached to the image as you were when you first took it, so saturate, sharpen, rack up the contrast. Pull it to pieces if you want. You have no reason not to be extreme with your experimentation.

This is another reason to always shoot raw, and to keep the files well organised on hard drives. You never know when you might get the urge to tinker with an old project, and it'll be a good deal easier if you have raw files. Also bear in mind that software is continually improving, especially with regard to facilities like noise reduction. It's very likely that a photograph you struggled to edit with Photoshop CS2 on a PC running Windows 2000 will prove more malleable with your latest upgrades. Load something up and find out.

Re-edit old images to see if your editing techniques and software can offer something new



SEND US YOUR SHOTS

30 ideas to inspire your photography

Shoot by moonlight

If you restrict your photography to the hours between dawn and dusk, it's fair to say you are missing out on a heavenly and unforgettable experience

25 **WITH** digital technology recently taking such incredible steps in dynamic range and ISO performance, there has never been a better time to try out the fabulous photographic experience of night-time shoots. All modern DSLRs, from cropped-sensor consumer to full-frame professional models, are capable of capturing the moonlight to an enviable standard. It is all down to dynamic range, which has increased significantly as sensor technology has developed. It's all very well for a camera to boast high ISO settings, but the dynamic range needs to be consistent as the ISO increases. Thankfully, most cameras are now capable of superb lunar images up to ISO 1600 and sometimes even higher.

So where do you shoot? It's better to get as far away as possible from street lighting and head out into the countryside. National parks, mountainous regions like Scotland or even the Lake District are ideal venues.

The moonlit landscape requires flattering lighting angles, similar to a sunrise or sunset. The intensity of moonlight is far less than that of the sun, so don't expect to shoot at moonrise or moonset unless your intention is to position the moon within the landscape. An hour or two before or after is best and will provide flattering shadows and complementary lighting angles.

LENSES

As far as your choice of optics goes, a good rule of thumb for shooting under a full moon is to choose a wideangle lens and set the camera to manual mode, 30secs at f/4 and ISO 800. Although there are some excellent shots that incorporate both moonlight and star trails, keeping shutter speeds below 30secs will reduce the appearance of star trails to very small lines. Before you start looking for expensive f/1.4 glass, consider that your camera bag will already contain suitable lenses for a trial run, and you may be surprised at how good the results can be.

Lenses designed for full frame are actually very good for moonlight when used on an APS-C-format camera, as they only use the centre of the lens to form the image, which means better sharpness at wide apertures. Prime lenses also help considerably (fewer glass elements) and there is wider range of quality lenses that work remarkably well. If you want to try a brighter f/1.4 optic or similar, consider an older prime lens like

Nikon's Nikkor AI-S series, which can be adapted to fit other bodies.

Focusing is simple. Most modern DSLRs feature live view, so engage this mode if you have it and turn the focusing ring with the camera pointed at a bright star or the moon to attain critical sharpness. Set the camera's colour balance to a custom temperature like 3,500K, which produces a fairly balanced image, bordering on the cool side. This will create neutral-looking images that will motivate and inspire your creativity.

Use a cable release and engage mirror lock-up, which is a central landscape tool that comes in very handy under the night sky. By raising the mirror 2secs before exposure, or when the cable release is pressed, it helps to avoid camera shake.

COMPOSITION

You'll be surprised how easy it is to compose and frame images under moonlight. As your eyes get used to the soft white light, composing in the camera's viewfinder won't require any other light source. Be prepared to refine the compositions based on what the viewfinder reveals, examining the image at 100% when in live view and checking sharpness of stars and land accordingly.

Right: A wonderful lunar corona over an ice-encrusted house out in the wilds of Sweden

When using a tripod, it's best to work with the camera at head height. This elevated viewpoint will reduce the likelihood of an out-of-focus foreground. The trade-off with using a wide aperture is less depth of field, but you will be surprised how much there is available when using a wideangle lens.

If you're lucky, you may even be able to photograph a lunar corona. This wonderful phenomenon is a visible ring around the moon, caused by the refraction of ice crystals in the upper atmosphere. It is more common in winter skies than in summer, and is actually harder to photograph than it seems. The ring is often incomplete, but when a full ring occurs there is simply no greater spectacle.

RAISE THE ISO

You may find that you get more consistent exposures by raising the ISO to 1600 or even 3200. If your camera can produce quality results at these high ISO settings, it will be possible to shoot at half-moon, when the moonlight is less intense. It's not only a great idea to practise your compositions, but also to test your camera's quality. Take test shots and see how far the camera will go. Use a reasonable amount of noise reduction in your raw converter, then examine the sky to see how much can be applied before it renders an overprocessed, 'plasticky' look.

Finally, examine the lunar calendar and plan your shooting in advance. Although the thought of wandering alone in a remote location seems like madness to some, it's surprising how exciting it can be. If you think about it, there's more chance of an incident in our cities than out in the countryside. Take a photography friend and enjoy the excitement together. With the camera revealing a world unseen, there's so much to enjoy and discover – and it will change your photography for ever!

These cottages in Ponsworthy, Devon were captured in strong moonlight



SEND US YOUR SHOTS





30 ideas to inspire your photography

Shoot at maximum aperture

It is all too easy to switch your aperture to f/8 and simply fire away, but shooting with a large aperture and a shallow depth of field will change your view of the world

26 **ALTHOUGH** a large depth of field is perfect for many types of photography, it can create something of a point-and-shoot mentality. So instead of relying on f/8 or f/11, why not open your lens aperture as wide as it will go, or perhaps 1 stop down from there for better quality?

When shooting at f/2.8, f/1.8 or even f/1.4, there will be a very shallow depth of field. Use it to your advantage to look at scenes in a completely different way. By focusing on foreground subjects, objects in the background will be completely out of focus and show as a mere blur, and vice versa.

By restricting yourself to using a shallow depth of field, you will naturally start to look for opportunities to use this effect creatively. It becomes easy to isolate subjects against a background, to create a sense of mystery, or conversely, to make the foreground a real feature of your image by blurring it completely, showing only the background in focus.

So why not set your camera to aperture priority, the lens aperture to its maximum setting and try shooting for an entire day without once changing it?



Shooting with a very shallow depth of field, so that background details are thrown out of focus, allows you to really draw attention to the subject and think creatively





Flash

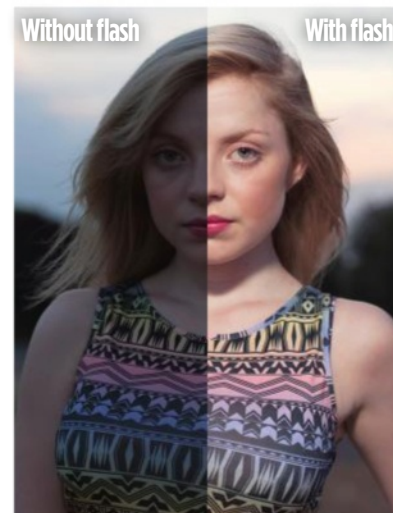
Many photographers underestimate the qualities of flash and never explore its true potential

27 MOST photographers only ever use flash to get a decent exposure in challenging conditions. These same photographers see flash as a last resort and rarely take the time to learn how to use it correctly. But by exploring how to modify and control a flash, you can take your photography to another level.

Light from a flash can be modified easily using household items, to give you maximum control. With paper, a simple flash bounce or snoot can be made, and a cigarette paper over a pop-up flash can give a lovely soft light for portraits.

Flash is ultimately a versatile tool, but one that is underestimated. Why not try controlling the flash intensity and adding some fill light to a portrait on a bright sunny day? Using flash in daylight is something that the majority of photographers don't do, but it can make the subject more prominent against the background. Also, in a bright sunny situation flash can be used to fill in any unwanted shadow areas created by natural light.

In some situations it becomes difficult to balance an exposure between the



background and foreground, and we must settle blown highlights somewhere in the scene. When using flash, it is possible to find the optimum exposure for the background and then use the flash to add the additional light needed to balance the exposure.



Go out in the rain
Grey skies and rain don't mean you have to put your camera aside

28 PHOTOGRAPHY is nothing if not adaptable. The keen-eyed photographer can find opportunities in all manner of situations, and that includes those days when the sun has disappeared and the heavens have opened. If you live in the UK you may find yourself faced with grey skies and damp landscapes more often than you would wish, but that's no reason to set your camera down to collect dust. Rain-drenched scenes can offer some brilliant images.

A key issue for photographers is that rainy days can often subdue the colour of the scene. This offers a great opportunity to try your hand at monochrome imagery. It means you're free to boost the contrast of your scene in post-production to create a stark atmosphere and reveal the shapes

and tones of the scene.

One of the key visual quirks of rain (particularly in the city) is the presence of reflections, which is an element that can lend your images a point of engaging visual interest. This is particularly true of night-time city scenes. There's nothing more seductive than the vibrant halogen glow of street lights reflected in damp pavements and roads. It's also worth noting how keen landscape photographers are on overcast daytime skies – the cloud cover acts as a giant softbox.

If you own one, don't forget to fix a lens hood to your optic to reduce the risk of getting water on your glass. Another tip is to use a UV filter so you won't have to worry when you see water droplets clinging to the front of your lens.

30 ideas to inspire your photography

Use manual focus

Take some time to learn when manual focus is the better option, and how thinking about focus distance can lead to better images

29 **THE VAST** majority of photographers take autofocus for granted, but it wasn't that long ago that manual focus was the only option. And it still has a huge part to play, particularly if you want to get the most accurate images possible.

For some subjects, manual focusing will be far too slow. However, it's great for the type of shots that most enthusiasts take on a regular basis. You may even find the manual method faster and more accurate, as twisting the lens barrel can often be faster than changing the selected AF point. Not to mention that some lenses can suffer from front or back focus, causing images to be fractionally softer than they should be. In fact, one way to determine whether a lens suffers from front or back focus is to set a camera on a tripod, use autofocus and take pictures of a detailed subject.

For landscapes images, manual focus can be very beneficial, allowing the photographer to use the focus distance scale on the lens to set it to the hyperfocal distance point. This will maximise depth of field to make sure that both the subject and background are in focus, to infinity. For more on hyperfocal focusing see AP 13 July.

INFINITY FOCUS

It can be difficult to use autofocus when photographing subjects in the sky, especially at night. For stars or fireworks, it is best to manually set the lens to infinity focus. How you do this will depend on your lens.

For instance, if your lens has a focus distance scale, manually focus at a set distance is easy, but not all lenses focus to infinity in the same way. Some have a 'hard-stop' infinity focus, which means that when you turn the focusing ring to its maximum focus distance it will stop at infinity. However, the focus ring on some lenses can turn slightly beyond infinity. This is where the common belief that you should always focus slightly back from infinity comes from. In fact, what you should be doing is turning the focusing ring until the focus indicator line is in the centre of the infinity symbol. This will guarantee you are focusing on infinity so you can concentrate on composing the image and firing the shutter at the correct time.



Using AF, the focus in this image would have been on the centre of the field. Manual focus allows alternative focal points to be chosen for more creative compositions

Not all lenses have a hard infinity stop, so when manual focusing make sure you actually focus on infinity rather than simply racking the focus ring all the way around



MACRO IMAGES

When you take macro images, manual focus should be your default. As the depth of field involved in macro imagery is so small, it can be difficult to get precise points in focus using AF. Manual focus gives more control.

Manually focusing on your subject via the viewfinder can be a little difficult as the display may be a quite dark, especially if extension tubes or bellows have been used. If you a live view function, magnify the on-

screen image as much as it will go. This will enable you to see tiny details much better.

PRESET MANUAL FOCUS

When taking documentary and street photos, it is often useful to preset the focus manually. By selecting a certain focus distance and aperture, the resulting depth of field will make it possible to capture the subject in focus. In this way, documentary photographers are able to use their cameras almost like a point-and-shoot, so the camera is ready the moment the shutter is fired, without autofocus getting in the way.

For example, when shooting with a 35mm lens on a camera with an APS-C-sized sensor, setting the lens aperture to f/11 and the focus distance to 4.5m will create a depth of field extending from 2.47m to 25.7m. This should be more than enough to for any documentary or street subject.

So, the next time you are out engaged in this type of photography, use this technique; and have more freedom to concentrate on composition and capturing the moment.

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Create a photo essay

Weaving a narrative through a series of images is a fun and engaging way of understanding the story-telling capabilities of photography

30 **RIGHT** from the outset, photography's pioneers understood that the medium was, at its heart, much more than just a means to record images of the surrounding world. Artists such as Hippolyte Bayard and William Henry Fox Talbot saw the potential for the medium to act as a conduit for one of our most cherished human traits – the desire to tell stories.

Photography has an innate ability to educate, inform and entertain, either through single images or through a succession of frames. It wouldn't be unfair to suggest that most of us spend our time attempting to communicate our ideas through a single frame, but what if you want to take that a step further?

Take a look back through some of the work produced by the significant photographers whose talents were honed under the guidance of such major publications as *Life* and *National Geographic*, and you'll see the exciting potential of creating a story through a group of images.

Creating photo essays is not only great fun, but it's also a good way of sharpening your skills and instincts as a photographer.

Photo essays can be about anything. They can be about a local shop, an exciting event, a person's day-to-day life or even about what your cat gets up to when he or she thinks you're not looking. Here we take a look at a simple photo essay so you can get an idea of the potential of such a project.

THE PHOTO ESSAY

Every good photo essay can be essentially broken down into five components: the establishing shot, a portrait, an action shot, a detail shot and a clincher. Of course, these are relatively malleable suggestions, but it's a good starting point. There are a variety of steps that can be inserted and there is potential to create more than one image for each section. However, for the purposes of illustration we'll focus on these five steps.

One thing that's worth noting before you start is that you should try to maintain a consistent visual style throughout the photo

essay. This applies to things such as angle of view, lighting and colour, so your images will function better together as a set.

1 The establishing shot This is often a wideangle shot to establish the scene. The reason for this is that a photo essay is a journey. You're taking your viewer somewhere they've never been before, so it's important to place them within the scene so they can get their bearings. You are essentially placing the story in context.

2 The portrait Here's where we meet the protagonists of your story. These are the people who will guide us through the rest of the images. What you are attempting to establish here is their role within the wider story. This is perhaps the trickiest aspect of the overall project, but it's also the one that you'll learn the most from. There are, of course, simple things you can do to make this person's or group's role clear. If they work at the shooting gallery at the visiting fun fair, make sure you show them behind



30 ideas to inspire your photography

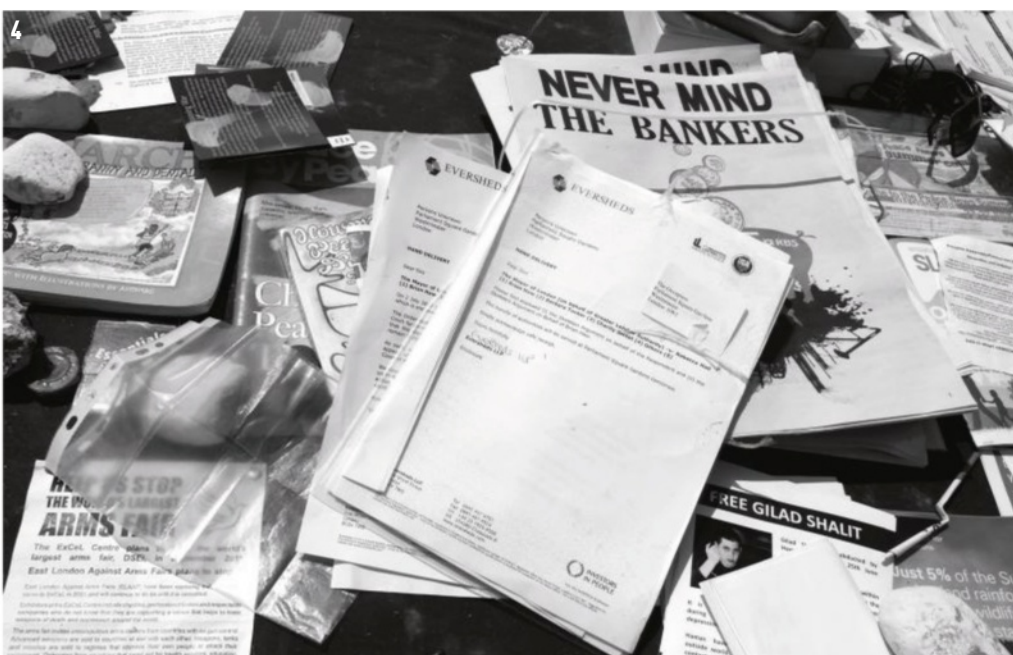


Here we see a simple example of a photo essay. This story deals with a peace camp called Democracy Village, set up in Parliament Square in May 2010

the counter, BB gun in hand. If your subject makes their living as a farmer, show them in a field flaunting their mud-encrusted wellington boots. Alternatively, you can take the opposite approach and shoot your portrait as a tight headshot.

This shot sounds simple, but through this one image you're attempting to introduce a character with which your viewers should be able to find some level of emotional engagement. The important thing is to shoot a variety of portraits, some candid and some posed.

3 The action shot This is the image that will focus on your subject's interaction with their environment. It's the one that will show their reason for being in the chosen location. To take a couple of simple examples, it could be a shop assistant interacting with a customer or a Thai boxer working out his or her aggression on a punch bag. This is where we see the story truly developing, as it will give a human dimension to your character.



4 The detail shot We can learn much from getting a little closer to the subject, as this will highlight a particular element of your story. While detail shots don't necessarily contain much in the way of individual narrative, they are a key component in narrative progression. Think of it as dramatisation. Perhaps you'll get close in on the character's hands as they apply icing to a cake or brush strokes to a canvas. There are many forms this shot can take.

5 The clincher This is the shot that will close the story and deliver the emotional pay-off. What is the end of the process? What has this story been about? This is where we find out. Is it a policeman placing a suspect under arrest or a customer waving away with their custom-made zoot suit? This is perhaps the most important shot of the sequence and the one that will become clear to you, the photographer, as the shooting process develops.



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PENTAX Q BODY + PENTAX 5 - 15mm LENS AS NEW	MINT-BOXED £1,990.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC	MINT-BOXED £99.00
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SONY 18 - 200mm 13.5/5.6 3 DC SLD GLASS FOR SONY	MINT-BOXED £1,225.00
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CANON EOS 1NRS BODY	MINT-BOXED £365.00
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CANON EOS F BODY	EXC++ £1,115.00
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CANON 20 - 35mm 12.8 USM "L"	MINT-BOXED £1,175.00
CANON 24 - 70mm 12.8 USM "L" MK I + HOOD	MINT-BOXED £995.00
CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER	MINT-BOXED AS NEW £930.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS	MINT-BOXED £995.00
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CANON 50mm f1.2 USM "L" WITH B&W FILTER + HOOD	MINT-BOXED £995.00
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CANON 50mm f1.8 MK II	MINT-BOXED £99.00
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CANON 18 - 55mm 13.5/5.6 MK II	MINT-BOXED £99.00
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Add a X100 premium leather case for only **£80.00**

Fujifilm X-Pro 1

16.3 MEGA PIXELS 3.0" Screen FUJIFILM X-MOUNT HYBRID VIEW FINDER 1080p FULL HD SD card

X-PRO 1 Body **£899.00***
X-PRO 1 + 35mm f/1.4 **£1,199.00***

*Purchase X-Pro1 + 35mm & receive a FREE 18mm!

Olympus E-P5

16.1 MEGA PIXELS 3.0" Screen IS Wi-Fi 1080p FULL HD SD card

NEW AND NOW IN STOCK!

See website for full details

Visit blog.parkcameras.com for our thoughts

Olympus XZ-2

12.0 MEGA PIXELS 3.0" Screen 4x 1080p FULL HD SD card

XZ-2 - Black **£349.00**
+ Leather case **£389.00**

Also available in white - See website for details

Panasonic DMC-GH3

16.0 MEGA PIXELS 3.0" Screen Wi-Fi 1080p FULL HD SD card

GH3 Body **£899.00**
GH3 + 12-35 **£1,649.00**

FREE BATT GRIP!*

*FREE battery grip by redemption - ends 02.09.13

Panasonic DMC-G5

16.0 MEGA PIXELS 3.0" Screen 6 FPS 1080p FULL HD SD card

G5 Body **£399.00**
G5 + 14-42 X-zoom **£489.00**

FREE DMW-BLC12E Battery worth **£59.99!**

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The Wi-Fi enabled HERO3: Black Edition is the most advanced GoPro, ever.

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SIGMA

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SIGMA

35mm f/1.4 DG HSM

Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.



In stock!

Only £699.00 Sigma 67mm DG MC UV filter only **£24.00** with this lens!

SRP £799.99

FIXED FOCAL LENGTH LENSES

4.5mm f/2.8 EX DC HSM (Fisheye)	£592.00
8mm f/3.5 EX DG (Fisheye)	£618.99
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15mm f/2.8 EX DG (Fisheye)	£474.99
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24mm f/1.8 EX DG	£432.99
28mm f/1.8 EX DG	£359.99
30mm f/1.4 EX DC HSM	£259.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£669.00
105mm f/2.8 EX DG OS HSM	£549.00
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See our website for the new 19mm, 30mm & 60mm Micro 4/3 lenses

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8-16mm f/4-5.6 DC HSM	£549.00
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17-50mm f/2.8 EX DC OS HSM	£489.00

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24-70mm f/2.8 EX DG HSM	£599.00

TELEPHOTO ZOOM LENSES

50-150mm f/2.8 APO EX DC HSM II	£749.00
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50-500mm f/5-6.3 DG OS HSM	£999.00
70-200mm f/2.8 EX DG OS HSM	£899.00
70-300mm f/4-5.6 DG Macro	£99.99*
70-300mm f/4-5.6 APO DG Macro	£150.00

SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM
 Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.



In stock!

A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

Only £349.00 Sigma 72mm DG MC UV filter only **£29.00** with this lens!

SRP £449.99

70-300mm f/4-5.6 DG OS	£275.00
120-400mm f/4.5-5.6 DG OS HSM	£639.00
150-500mm f/5-6.3 DG OS HSM	£749.00
200-500mm f/2.8 EX DG APO	£12,799.99
300-800mm f/5.6 EX DG HSM	£5,498.00

TELECONVERTERS

1.4x EX DG Teleconverter	£199.99
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NEW & NOW IN STOCK!

The definitive large aperture APS-C format standard zoom lens.



Sigma 18-35mm
 f/1.8 DC HSM
ONLY £699.00
 was £799.00

SIGMA

120-300mm

f/2.8 DG OS HSM
 Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.



NEW!

Only £2,799.00 Sigma 105mm DG MC UV filter only **£99.00** with this lens!

SRP £3,599.99

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46.0 MEGA PIXELS	3.0" SCREEN	10 FPS
5 FPS	MAG ALLOY BODY	CF card



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SD1 Merrill Body	£1,549.00	SD1 Merrill + 17-70 OS	£1,999.99
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3 day test drive available
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DP3 - Merrill

46.0 MEGA PIXELS	3.0" SCREEN	10 FPS
5 FPS	MAG ALLOY BODY	CF card



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Sony NEX-3N

Sony NEX-5R



NEX-3N + 16-50 NEX-3N Twin lens kit
£329.00* £499.00*

Add a Sony NP-FW50 battery for **only £66.49**



NEX-5R Body NEX-5R + 16-50
£379.00* £479.00*

Add a Sony 55-210mm lens for **only £200.00**

Sony NEX-6

Sony NEX-7



NEX-6 Body NEX-6 + 16-50
£529.00 £595.00

FREE Sony LCS-MS10 messenger bag
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NEX-7 Body NEX-7 + 18-55
£729.00 £795.00

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Tamron 70-300mm

f/4-5.6 Di LD



In stock at only £89.00*

Add a Hoya 62mm UV filter for **only £16.99**

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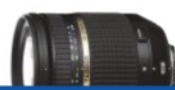


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Canon EF 28-135mm IS USM	£199.00	Pentax fit	£399.00
Canon EF-S 55-250mm IS	£199.00	Tamron AF 70-300mm f/4-5.6 Di LD Macro	
Nikon D300s body	£569.00	Sony fit	£69.00
Nikon WT-2 Transmitter	£49.00		
Nikon J1 body	£159.00		
Panasonic DMC-G5 body	£299.00		



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Black or White

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60.0 fps
1080p movie mode

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Price you pay today £519



Nikon D3200
Black or Red

24.2 megapixels
4.0 fps
1080p movie mode

D3200 Body £319

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£399**

D3200 + 18-55mm VR + 55-300mm **£673.05**



Nikon D5200
Black, Red or Bronze

24.1 megapixels
5.0 fps
1080p movie mode

D5200 Body £549

D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£629**

D5100 From **£336**



Nikon D600

24.3 megapixels
5.5 fps
Full Frame CMOS Sensor

D600 From £1375

D600 Body **£1375**

D600 + 24-85mm f3.5-4.5 VR **£1755**

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CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700!'
AlphaMan – N.W. England

Nikon V2 and S1 Cashback* offer ends 04.09.13

I AM: A Thrill-Seeker The New Nikon D7100

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to Hi-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.



NEW! D7100 Body £844

NEW! D7100 + 18-105mm £1029

NEW! D7100

From £844



Nikon D800

24.3 megapixels
5.5 fps
Full Frame CMOS Sensor

D800 From £1999

D800 Body **£1999**

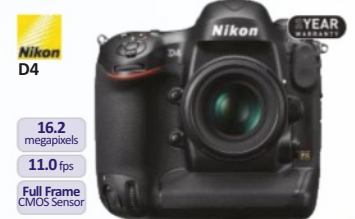
D800E Body **£2349**

Nikon D7000

• 16.2 MP • 39 AF Points • 6 FPS Shooting
• 1080p Full-HD Movie Recording

D7000 Body £583

D7000 + 18-105mm VR £728



Nikon D4

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4 Body £4239

D4 Body **£4239**



Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**

Nikon Capture NX2 Upgrade £84.99

SONY



NEX-6 Black

16.1 megapixels
10.0 fps

NEX-6 Body £539

NEX-6 + 16-50mm PZ **£595**

NEX-6 + 16-50mm PZ + 55-210mm **£829**

NEX-5R + 16-50mm PZ **£479**

NEX-3N + 16-50mm PZ **£329**

NEX-7 Body Black **£729**

NEX-7 + 18-55mm Black **£819**

RECOMMENDED LENSES:

Sony E 35mm f1.8 OSS **£379**

Sony E 10-18mm f4.0 OSS **£699**

A77



24.3 megapixels
12.0 fps
1080p movie mode

A77 From £799

A58 + 18-55mm **£379**

A58 + 18-55mm + 55-200mm **£529**

RECOMMENDED LENSES:

Sony 50mm f1.4 **£305**

Sony 16-50mm f2.8 DT SSM **£499**

Sony 16-105mm f3.5-5.6 **£479**

A99



24.3 megapixels
6.0 fps
Full Frame CMOS Sensor

A99 From £2099

A99 Body Black **£2099**

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Panasonic



G6

16.05 megapixels
7.0 fps
1080p movie mode

NEW! G6 Body £549

NEW! G6 + 14-42mm £619

NEW! G6 + 14-42mm + 45-150mm £789

NEW! G6 + 14-140mm £939

NEW! GF6 + 14-42mm £399

NEW! GF6 + 14-42mm + 45-150mm £599



GH3

16.05 megapixels
20.0 fps
1080p movie mode

GH3 Body £899

GH3 + 14-140mm **£1299**

GH3 + 12-35mm **£1649**

GX1 + 14-42mm PZ **£349**

RRP £749.99

RECOMMENDED LENSES:

12-35mm f2.8 Vario Power OIS **£849**

NEW! 14-140mm f3.5-5.6 Vario Power OIS £599

OLYMPUS



E-P5 Silver, Black or White

16.1 megapixels
9.0 fps

NEW! E-P5 Body £899

NEW! E-P5 + 14-42mm £999

NEW! E-P5 + 17mm £1349

VF-4 Electronic Viewfinder **£485**

E-PL5 + 14-42mm **£649**

E-PL5 + 14-42mm + 40-150mm **£649**

E-PM2 + 14-42mm **£399**

E-PM2 + 14-42mm + 40-150mm **£539**

OM-D E-M5



16.1 megapixels
9.0 fps
1080p movie mode

OM-D E-M5 From £795

OM-D E-M5 Body **£795**

OM-D E-M5 + 12-50mm **£949**

RECOMMENDED LENSES:

Olympus 12mm f2.0 ED Limited Edition **£899**

Olympus 17mm f1.8 **£399**

Olympus 75mm f1.8 PW EZ **£729**

Olympus 45mm f1.8 **£218**

PENTAX



K-5 II

16.3 megapixels
7.0 fps
1080p movie mode

K-5 II Body £699

K-5 II + 18-55mm WR **£799**

K-5 II + 18-135mm WR **£989**

K-5 IIs Body **£789**

NEW! K-500 From £449

NEW! K-50 From £529

K-30 From £445

FUJIFILM



X-M1 Black or Silver

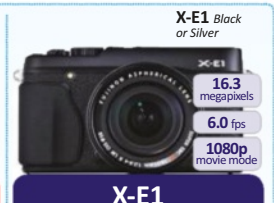
16.3 megapixels
5.6 fps

NEW! X-M1 From £599

With a large 16.3MP APS-C X-Trans CMOS sensor with the addition of an articulated 3.0" LCD screen and Wi-Fi, this model also provides a continuous shooting at 5.6 fps and a start-up time of 0.5 seconds and shutter lag of just 0.05 seconds.

X-M1 Body £599

X-M1 + 16-50mm £679



X-E1 Black or Silver

16.3 megapixels
6.0 fps
1080p movie mode

X-E1 From £629

X-E1 Body **£629**

X-E1 + 18-55mm **£899**

X-Pro1 Body **£949**

RECOMMENDED X-MOUNT LENSES:

Fujinon 14mm f2.8 R XF **£699**

Fujinon 18mm f2.0 R **£429**

Fujinon 35mm f1.4 R **£429**

Fujinon 60mm f2.4 R **£465**

Fujinon 18-55mm f2.8-4.0 OIS **£499**

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NEW!



Capture the moment at 7 frames per second

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EOS 70D
20.2 megapixels
7.0 fps
1080p movie mode

70D Body £1079
70D + 18-55mm f3.5-5.6 IS STM £1199
70D + 18-135mm f3.5-5.6 IS STM £1399

NEW! 70D From **£1079**

Canon EOS 100D **NEW!**

18.0 megapixels
4.0 fps
1080p movie mode

NEW! 100D From **£479**

100D Body £479
100D + 18-55mm f3.5-5.6 £565
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM £729

Canon 700D **NEW!**

18.0 megapixels
5.0 fps
1080p movie mode

NEW! 700D Body **£529**

700D + 18-55mm f3.5-5.6 IS STM £595
700D + 18-135mm f3.5-5.6 IS STM £799
700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM £929

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Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

60D From **£599**

60D Body £599
60D + 18-55mm f3.5-5.6 IS II £679
60D + 18-135mm f3.5-5.6 IS £799
60D + 17-85mm f4.0-5.6 IS USM £839

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

7D From **£1079**

7D Body £1079
7D + 18-135mm f3.5-5.6 IS £1289
7D + 15-85mm f3.5-5.6 IS USM £1549
7D + 70-300mm f4.0-5.6 L IS USM £2119

CUSTOMER REVIEW: 60D + 18-135mm f3.5-5.6 IS
★★★★★ "...a great camera to start your DSLR journey with!" Mr. Swadlow - Essex

CUSTOMER REVIEW: 7D + 24-105mm f4.0 L IS USM
★★★★★ "Great Canon DSLR upgrade" Mickeyblue - Yorkshire

Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

6D From **£1549**

6D Body £1549
6D + 24-105mm f4.0 L IS USM £2149

Canon 5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

5D Mark III From **£2329**

5D Mark III Body £2329
5D Mark III + 24-105mm f4 L IS USM £2975
5D Mark III + 24-70mm f2.8 L USM II £623.10

CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM
★★★★★ "Taking the leap to FX format" Malcy - Leicestershire

CUSTOMER REVIEW: 5D Mark III +
★★★★★ "Mind blowingly clear photography" Ziela - Ireland

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52 AF-1 £199
58 AF-2 £249

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15 MS-1 £295.99

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Nissin Flashguns:

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Di866 Mark II...£199
MF18.....£299

SUNPAK Flashguns:

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You pay £229

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ME 7000 F4/5.6	ME 7000 F4/5.6	£69	45 Prism late	£49	50 F5.5 C	£59	D3000 body box	£119	MC-30	£49	MC-36	£99
45 prism	TAM 90 F2.8	£2199	WLF early	£49	55 F4 C	£199	D3000 body box	£119	MC-30	£49	MC-36	£99
Pra Sade S386	TAM 180 F3.5 DI M	£439	A12 latest blik/chr	£199	65 F4 KL	£399	D3000 body box	£119	MC-30	£49	MC-36	£99
Lens Hood 65-80	Kenko Pro 300 1.4x DG	£149	A12 late blik/chr	£149	90 F3.5 KL	£299	D3000 body box	£119	MC-30	£49	MC-36	£99
Pro shade S box	Kenko Pro 300 2x DG	£149	E12 blik body	£249	180 F4.5 KL M	£299	D3000 body box	£119	MC-30	£49	MC-36	£99
Speedy Motowinder	Kenko Pro 300 2x DG	£149	Polaroid 100 back box	£49	240 F4.5 KL M	£299	D3000 body box	£119	MC-30	£49	MC-36	£99
Speedy	Kenko ext tube set Mint	£119	503C2 winder box	£49	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
BRONICA GS 6x7 USED	CANON FLASH USED		50 F2.8 FE M	£699	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
150 F4 PG M	ST-EE	£129	50 F4 black T	£599	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
G18 Ext Tube box	2072C box	£79	250 F4 FE M-box	£599	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
Polaroid Back	430EX box	£139	50 F2.8 CF M-box	£699	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
Speedy	430EX box	£139	50 F2.8 CF FLE	£699	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
AEII Prism Finder G	580EX	£229	50 F2.8 CF M	£699	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
AE Rotary Prism	Sigma 3 ring not digital	£89	50 F4 black T	£599	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
CANON DIGITAL AF USED	Mini EM140G ring	£199	80 F2.8 CF M	£699	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
10X M box	CANON MF FD USED		150 F4 chr	£169	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
10 MKIV body box	700 Body M	£149	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
10 MKV body	700 Body M	£149	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
10 MKIII body	700 Body M	£149	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
10 MKII body	700 Body M	£149	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
10 MKI body scruffy	A1 body blik/chr	£49	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
10 MKII body	A1-P chrome body	£69	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
10 MKI body	AV1 body chrome body	£69	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
20 RFH	24 F2.8	£79	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
50D body	35-70 F3.5/4.5	£399	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
40D body	35-70 F3.5/4.5	£399	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
200 body	BL 50 F1.4	£49	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
600D body box	50 F3.5 macro	£299	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
100D body	50 F3.5 macro	£299	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99
400D body	50 F3.5 macro	£299	150 F4 CFI	£549	250 F4.5 KL M	£249	D3000 body box	£119	MC-30	£49	MC-36	£99

MIFSUD Highlights

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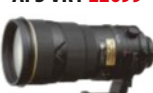
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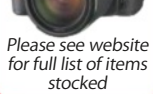
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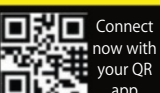
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EPSON

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Digital
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Ink Test Winner



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T009 Colour	£29.99 68ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
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T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
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T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
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T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2000 Kingfisher Inks
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
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T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	High Capacity Fountain Pen Inks
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T1591-9, each	£14.99 17ml each or £107.99 set of 8		Expression Home XP300, XP102, XP202, XP205
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No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	High Capacity Polar Bear Inks
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MEMORY

NEW LOWER PRICES

SanDisk

Sandisk Blue C4: 5MB/s

2GB 5MB/s	£9.27	£4.99
4GB 5MB/s	£12.41	£4.99
8GB 5MB/s	£24.10	£5.99
16GB 5MB/s	£39.39	£8.99

Sandisk Ultra C6: 30MB/s

4GB 30MB/s	£16.06	£5.99
8GB 30MB/s	£27.85	£6.99
16GB 30MB/s	£57.22	£10.99

Sandisk Extreme C10: 30&45MB/s

4GB 30MB/s	£24.33	£7.99
8GB 30MB/s	£37.47	£9.99
16GB 45MB/s	£46.02	£14.99
32GB 45MB/s	£67.65	£27.99
64GB 45MB/s	£92.34	£57.99

Sandisk Ultra 30MB/s

4GB 30MB/s	£24.76	£13.99
8GB 30MB/s	£36.12	£19.99
16GB 30MB/s	£70.06	£34.99

Sandisk Extreme 60MB/s

8GB 60MB/s	£67.07	£27.99
16GB 60MB/s	£140.19	£45.99
32GB 60MB/s	£268.89	£76.99
64GB 60MB/s	£365.45	£139.99

Sandisk Ultra C10: 30MB/s

8GB 30MB/s	£37.47	£7.99
16GB 30MB/s	£46.02	£12.99
32GB 30MB/s	£67.65	£24.99
64GB 30MB/s	£92.34	£48.99

Lexar

Compact Flash: 800X

8GB 120MB/s	£177.38	£34.99
16GB 120MB/s	£274.30	£67.99
32GB 120MB/s	£384.30	£109.99

Compact Flash: 1000X

16GB 150MB/s	£374.30	£99.99
32GB 150MB/s	£569.36	£189.99

SDHC Class 10: 400X

8GB 60MB/s	£130.73	£14.99
16GB 60MB/s	£198.47	£22.99
32GB 60MB/s	£248.54	£39.99

DELKIN DEVICES

Compact Flash: 500X

8GB 75MB/s	£39.99	£14.99
16GB 75MB/s	£69.99	£19.99
32GB 75MB/s	£79.99	£34.99

Compact Flash: 1000X

16GB 150MB/s	£99.99	£49.99
32GB 150MB/s	£189.99	£84.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AA 2450mAh Duracell	£6.99	
AA 2500mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Delkin	£14.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 450mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Rechargeable Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon	£9.99	
NB-3L for Canon	£9.99	
NB-4L for Canon	£9.99	
NB-5L for Canon	£9.99	
NB-6L for Canon	£9.99	
NB-7L for Canon	£12.99	
NB-8L for Canon	£9.99	
NB-9L for Canon	£9.99	
NB-10L for Canon	£12.99	
BP-511 for Canon	£12.99	
LP-E5 for Canon	£12.99	
LP-E6 for Canon	£29.99	£19.99
LP-E8 for Canon	£15.99	
LP-E10 for Canon	£12.99	
NP40 for Fuji	£9.99	
NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP95 for Fuji	£9.99	
NP140 for Fuji	£12.99	
NP150 for Fuji	£19.99	
NP400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL3/3A for Nikon	£9.99	
EN-EL3E for Nikon	£14.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
EN-EL12 for Nikon	£9.99	
EN-EL14 for Nikon	£19.99	
EN-EL15 for Nikon	£24.99	
EN-EL19 for Nikon	£12.99	
EN-EL20 for Nikon	£14.99	
LI10B/12B for Olympus	£9.99	
LI40B/42B for Olympus	£9.99	
LI50B for Olympus	£9.99	
BLM-1 for Olympus	£12.99	
BLS-1 for Olympus	£12.99	
CGA-S005 for Panasonic	£9.99	
CGR-S006 for Panasonic	£9.99	
CGA-S007 for Panasonic	£9.99	
DMW-BCG10 for Panasonic	£19.99	
DMW-BCJ13 for Panasonic	£19.99	
DMW-BCK7 for Panasonic	£19.99	
DMW-BLB13 for Panasonic	£19.99	
DMW-BLE9 for Panasonic	£14.99	
DMW-BMB9 for Panasonic	£24.99	
D-Li50 for Pentax	£12.99	
D-Li90 for Pentax	£12.99	
D-Li109 for Pentax	£12.99	
SLM-1137D for Samsung	£9.99	
SLM-1674 for Samsung	£12.99	
BG-1 for Sony	£19.99	
NP-FM500H for Sony	£19.99	
NP-FH50 for Sony	£19.99	
NP-FW50 for Sony	£24.99	

Battery Grips

A range of professional battery grips for Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII	£99.99
For Canon 5DMkIII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£59.99
For Canon 60D	£69.99
For Canon 450/500D	£99.99
For Canon 550D	£69.99
For Canon 600/650D	£99.99
For Canon 1000D	£69.99
For Nikon D80/D90	£59.99
For Nikon D800/D800E	£99.99
For Nikon D7000	£99.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
CR2S Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£5.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

CLEANING

GREEN CLEAN

LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99	
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99	£17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/clip	£4.99	

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

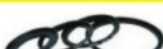
STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!



This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 5	



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An excellent 'starter' wet cleaning kit for DSLR and CSC sensors.

New from Just, an excellent value, high quality MiniKit containing individually packaged Just Ultra Soft Micro Fibre DSLR Swabs, a bottle of non-flammable, fast evaporating Just Sensor Solution, and comprehensive illustrated cleaning instructions. Available in packs with

your choice from 4 swab sizes to suit most DSLR and CSC models.

Important

All sensors should be dry cleaned before wet-cleaning, to ensure any loose particles of dust are removed from the sensor prior to using a wet swab. Please refer to our Help and Guidance page link at our website www.cameraclean.co.uk



Dry Sensor Cleaning

DUST-AID™ Platinum

DUST-AID™ Platinum takes dry sensor cleaning to a whole new level.

Dust-Aid Platinum is a highly effective tool that gently lifts dry dust from a DSLR sensor without rubbing.

We regard Dust-Aid Platinum, when used prior to a wet clean to be the safest and most effective technique for removing dust from the sensor in a modern Digital SLR.

Kit contains cleaning wand and 6 cleaning strips.



DRY CLEANING MADE SAFER

SENSOR CHECK / Sensor Check

A compact and versatile 5x magnifying loupe for checking the sensor on Digital SLR Cameras.

Check for dust on Digital SLR's Sensor. Fits all DSLR Cameras. 6 high intensity LEDs for even illumination. Switchable base adjusts for different lens mounts, focusable lens swings aside for cleaning access.



PHOTOGRAPHIC SOLUTIONS INC.

Eclipse Lens & Sensor Cleaner

ECLIPSE lens cleaner is the highest purity lens & sensor cleaner available.

It dries as quickly as it can be applied leaving absolutely no residue.

Guaranteed safe on all sensor types.



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Fax: 01608 644555 Email: sales@morrisphoto.co.uk

Visit our website, but if you prefer to call in person - please call at our showroom dedicated to bags, tripods, accessories, clothing etc - open Mon-Sat 9am-5pm (Tue 9.30-5pm).

COKIN H250A GRADUATED KIT

Kit contains... P-Series Filter Holder, P121L Gradual Grey G2 Light (NDx2) Filter, P121M Gradual Grey G2 Medium (NDx4) Filter, P121S Gradual Grey G2 Soft (NDx8) Filter, 100 Page filter catalogue.

H250A ND Grad Kit £44.97
H270A Full ND Kit SAVE £14 £35.50
WHILE STOCKS LAST!

KOOD SQUARE FILTER SYSTEM

We stock a range of Kood filters that are compatible with the Cokin P Series system. The Kood equivalent is affordable and yet still of a high quality standard,

for example...
Grey Graduates (each) £9.99
Extra Dark Grey Graduate £12.99
Sunset, Tobacco or Blue Graduates (each) £12.95
Neutral Density (each) £12.95

KOOD SLIM MC UV ROUND FILTERS

Used to filter out ultraviolet rays, they are a good cost effective way of protecting your lens.

52mm £11.49 67mm £15.49
55mm £12.39 72mm £19.49
58mm £12.49 77mm £23.49
62mm £14.49

Or choose the normal Kood UV filters...

52mm £4.99 67mm £10.99 77mm £4.99
58mm £4.99 72mm £9.99 86mm £22.00
62mm £10.99

THINKTANK AIRPORT AIRSTREAM

Holds pro size DSLRs and super telephoto lenses with lens hoods, up to 400mm. TSA approved combination lock secures the main compartment. The zipper sliders fix into the TSA combination lock. Security cable and lock in rear pocket can secure the bag to immovable objects. Security cable and lock in front pocket can secure laptop cases to the Airport™ International V2. Rain cover included. Looks like standard luggage to disguise contents.

Airport International V2 £278.00
Airport Airstream £213.00
Airport Take Off £239.00
Airport Security V2 £280.00

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THINKTANK RETROSPECTIVE 7

A soft-sided camera shoulder bag, which is the perfect size for standard DSLR systems. Pocket at rear is perfect for notebook/tablets to 10". Seam sealed rain cover included for protection against the elements. There's a soft, adjustable shoulder strap with cushioned non slip pad.

Retrospective 7 £120.00
Retrospective 5 £107.50
Retrospective 10 £114.95
Retrospective 20 £118.00
Retrospective 30 £138.00
Retrospective 40 £159.95
Retrospective 50 SAVE £5 £184.95

We carry a HUGE RANGE of Thinktank accessories FROM STOCK - please see our website or ring with your requirements.

TAMRAC EXPEDITION 4X

A compact, feature-rich, high-mobility pack that offers foam-padded protection and quick access to an SLR, lenses, flash and accessories. The camera with a zoom lens attached is suspended on two vertical, foam-padded dividers that are internally reinforced with rigid plastic. A restraint strap holds the lens firmly in place. A foam-padded front pocket stores portable DVD players or viewers with up to an 8" screen.

Expedition 4X SAVE £61 £124.00
Expedition 3 SAVE £25 £144.00
Expedition 5X SAVE £70 £144.00
Expedition 6X SAVE £81 £161.99
Expedition 7X SAVE £101 £205.00
Expedition 8X SAVE £117 £230.00
Expedition 9X SAVE £138 £249.00

VELBON ULTRA ULTREK UT-43D

Features a new system that allows the 6 section tripod legs to reverse in on themselves, therefore making this tripod extremely compact but will still open to a practical full height. It also includes a 2-section telescopic centre column for extra height when the tripod is fully extended. This tripod is the ideal travel solution. It comes complete with Velbon's QHD-53D ball & socket head, which includes a DIN standard platform for easy attachment to your camera. Max height: 156.5cm. Min height: 29cm. Closed height: 29.5cm. Weight: 1.17kg. Load: 2kg.

Ultra Ultek UT-43D SAVE £36 £113.95

BLACK RAPID RS-7 WITH RS-3

The R-Strap is worn diagonally across the torso from shoulder to hip and is adjustable to fit most photographers. The pad has a mesh underside for comfort and breathability. Our locking FastenR connects the R-Strap to the tripod socket on the camera body or the lens.

RS-7 Strap & RS-3 Fastener SAVE £16 £49.00
FREE CARABINER WITH THIS COMBINATION

CAMLINK TP2500 TRIPOD KIT

Perfect for photo or video use as it features the Oil Fluid head for smooth operation. 3 section legs with 3-way friction pan & tilt head. Quick release plate, 2x bubble level, geared bracket centre column, sandbag hook on centre column, self-leveling rubber feet and carry handle. Max Height: 156cm. Folded: 62cm. Weight: 1362g.

Camlink TP2500 Kit SAVE £23 £16.99

MANFROTTO 804RC2 Head

A 3-way photo head constructed of ultra-durable and lightweight technical polymer. It easily withstands the daily rigors of the professional photographer. A unique spring feature has been added to the 804RC2 to assist in the tilt motion of the head to compensate for heavier, off-center loads. Ergonomic and newly designed handles fit comfortably in the hands.

804RC2 3 Way Head SAVE £23 £49.95
808RC4 3 Way Head SAVE £33 £99.95
492 Ball Head SAVE £8 £29.95
494RC2 Ball Head SAVE £10 £44.95
496RC2 Ball Head SAVE £16 £49.95
498RC2 Ball Head SAVE £17 £84.95
498RC4 Ball Head SAVE £24 £87.95
410 Junior Geared Head SAVE £49 £144.95

MANFROTTO BEFREE MKBFRA4-BH KIT

A new and innovative tripod for photographers who love to travel. Compact, light and portable Befree is the ideal travel companion. A high quality tripod that fits into carry-on luggage and backpacks. Thanks to the unique folding mechanism the legs fold perfectly around the head and quick release plate. Its new aluminum ball head is solid, quick and simple to operate. Comes complete with a stylish black and red carry bag. Max height: 144cm (123cm column down). Min height: 34cm. Closed height: 40cm. Weight: 1.4kg. Load: 4kg.

Befree MKBFRA4-BH Kit £70.00

MANFROTTO 190XPOL

The tallest tripod in the Manfrotto 190 Series, it is a relatively compact tripod with a smaller cross-section, but with all the stability, strength and versatile features that demanding photographers need. The 190L's advantage is its greater extended height. Features the Manfrotto-patented Q90 system, which allows the centre column to be used vertically (as normal), or swung 90°. Max height: 164cm (140cm column down). Min height: 8.5cm. Closed height: 64cm. Weight: 2kg. Load: 5kg. Leg sections: 3.

190XPOL Tripod SAVE £16 £129.00
190XPOL Tripod SAVE £51 £98.50
055XPOL Tripod SAVE £41 £129.00

HOODMAN HOOD LOUPE 3

Designed for Glare Free LCD screen viewing, checking your histogram, focus and composition outdoors is easy with Hoodman's HoodLoupe. When you wish to review your shot, simply place the Hoodloupe™ on the image on your LCD and place your eye up to the rubber eye cup for comfortable glare free viewing. Hoodloupe™ has a +/-3 diopter compensation and focusses just like a binocular eyepiece.

Hood Loupe 3 - For 3" LCD Monitors £75.95

SLIK SPRINT MINI GM II KIT

Setting up is simple and secure with fast, easy to use SLIK speed release leg locks and gearless center column for quick height adjustments. Three position adjustable angle legs make it easy set up on uneven ground or steps. The head features a precision milled aluminum ball. Max height: 138cm. (110cm column down). Min height: 16.2cm. Closed height: 36cm. Weight: 0.74kg. Load: 2.26kg.

Sprint Mini GM II Kit SAVE £42 £57.90

ILFORD GALERIE SMOOTH PEARL/GLOSS

Features the very latest HDR (High Dynamic Range) optically clear nanoporous coating for outstanding imaging performance combined with the benefit of 'touch dry' from the printer. Compatible with all high quality dye and pigment based inkjet printers.

A4 pack 25 £15.99 A4 Pack 100 £39.99
A4 Pack 250 £84.95 A4 Pack 25 £36.99
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Flash Unit Not Included



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49mm	£6.50
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55mm	£7.00
58mm	£8.50
62mm	£9.50
67mm	£10.50
72mm	£12.50
77mm	£15.50
82mm	£18.50
86mm	£24.00
95mm	£27.50

Sizes available: 25 to 105mm

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SRB's circular polarising filters remove unwanted reflection from surfaces such as glass and water

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49mm	£15.75
52mm	£16.00
55mm	£16.00
58mm	£16.00
62mm	£16.50
67mm	£17.00
72mm	£18.00
77mm	£20.00
82mm	£25.00
86mm	£32.50

Sizes available: 25 to 86mm

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SRB's Skylight filters are used for lens protection

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72mm	£22.50
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82mm	£28.95
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Sizes available: 27 to 86mm

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Sizes available: 28 to 105mm

**ND Filters

Full ND, Hard ND and Soft ND are available in:
0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)

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SRB's Neutral Density Filters reduces light and offers a full ND cover over your lens

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Sizes available: 27 to 82mm

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SRB's Graduated ND Filters are great for landscape photography

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62mm	£26.00
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72mm	£31.00
77mm	£33.00
82mm	£36.00

Sizes available: 40.5 to 82mm

Variable ND Fader

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By rotating the outer filter you can alter the amount of light that passes through the filter, from 2 stop to 8 stop

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39mm	49-52	72mm	86-105
40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
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52mm	46-77		
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- 1 Filter Wallet
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SRB's ND filters are used to tone down a bright sky

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SRB's ND filters are used to tone down a bright sky

- 0.3 Hard ND Grad Filter
- 0.6 Hard ND Grad Filter
- 0.9 Hard ND Grad Filter

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Filter Wallets

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*P Size only

Lee Filters

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SRB are proud to stock a range of Lee Filters. Products including: Holders, Adaptors, Sets, Kits, Filters, Bellows and Accessories.

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This system enables you to use graduated and standard filters on a Nikon 14-24mm lens (Other adaptors are available).

The Lee SW150 holder is fully rotational enabling greater flexibility when positioning graduated filters.

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- Holder	
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Available in A & P Sizes unless stated

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0.9 Full ND	£12.50
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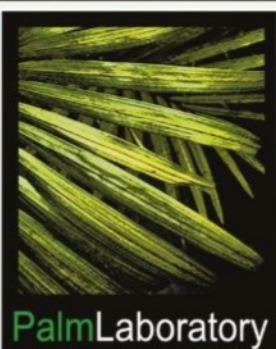
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ROGER HICKS

Discounting the possibility of death, Russian roulette has more in common with photography than you might think

RUSSIAN roulette is not an intellectually demanding game, and it is probably best played when you are extremely drunk. For those unfamiliar with the rules, they are simple. You load one chamber of a revolver, leaving the others empty; close your eyes; spin the cylinder; hold the gun to your own head; and pull the trigger. Assuming it has the customary six chambers, you have a five out of six chance of survival. I have to admit that I've never played it, and I don't think that this has much to do with the fact that my favourite revolver, my stainless-steel-frame Ruger .44 Magnum, is currently in California.

Those who have played it and survived are generally of the opinion that it gives you a whole new perspective on life. Of course, there are those who have played it who are in no condition to comment on this. The estimable Nassim Nicholas Taleb reports losing 'a comrade' to this game during the Lebanese civil war. Recent re-reading of his *Foolish by Randomness*, which I read after his subsequent masterpiece *The Black Swan*, reminded me of this and prompted the present musings. The game I propose is utterly trivial compared with Russian roulette, but perhaps represents an interesting approach to so-called 'photographer's block', those 'dry spells' when we don't seem to be able to muster the enthusiasm to take any pictures.

It is merely an expansion or hypertrophy of a well-known piece of advice, which is to leave your camera at home for (say) a day, a week, or a month, while still looking for opportunities to take pictures. The theory is that you will be so frustrated by the lack of a camera that you will start carrying one again. Instead of this, I propose carrying your loaded camera with you, but with the resolution not to take pictures. This, I suspect, magnifies the power of the experiment a hundredfold.

After all, taking pictures is at least in part a question of kinetic memory. Again, for those unfamiliar with the terms, this derives from Stanislavsky's theory of acting. He refers to 'emotional memory', a tool for actors. When you have to play a character who is depressed or miserable, you remember a time when you were depressed or miserable; when you play a character

who is newly in love, you remember a time when you were newly in love. 'Kinetic memory', also called 'muscle memory' and 'physical memory', is a part of this. According to mood, we square our shoulders, or slump them; stride proudly, or drag our feet; breathe deeply or shallowly. Lee Strasberg is responsible for the truly awful New York version of what Stanislavsky originally taught at the Moscow Arts Theatre; but even so, his analyses are not without merit.

This 'kinetic memory' is an essential part of what I am talking about. Operating a camera, when you are really 'in the groove' and taking great pictures, is essentially a sensuous experience: we speak, after all, of the rhythm of shooting. Arguably, manual film advance is an important part of this: the ballet of eye, thumb and index finger is more satisfying than just pressing the shutter release and hearing the clack of the motorized shutter of a digital camera or (in a few cases, even now) automatic film advance.

Although sudden death is seldom in prospect, unless you are contemplating taking pictures in extraordinarily dangerous circumstances, the parallel between having your camera with you, and playing Russian roulette, is astonishingly exact. Either path – shooting with no camera, playing Russian roulette with no revolver – can be pursued as a thought experiment. But as soon as you have the camera or the gun in your hand, it is all vastly more real, more immediate. The weight of the camera or gun; the familiarity of operating it; the textures, ergonomics, even the smell; everything conspires to make you think, 'Why?' or 'Why not?'

This is where the two examples diverge. Sooner or later, if you continue to play, you are likely to lose at Russian roulette. When you do, you will have lost for good. From all I've heard, the more you play, the more you tend to grow blasé about the possibility of losing. With photography, it's rather different. Losing isn't anything like as bad, or at least, anything like as permanent: it means anything from mild disappointment to serious depression. Winning, meanwhile, covers a vast range of possibilities from mild elation to heady euphoria. But, like Russian roulette, all you have to do is flex your trigger finger. Isn't it worth trying? **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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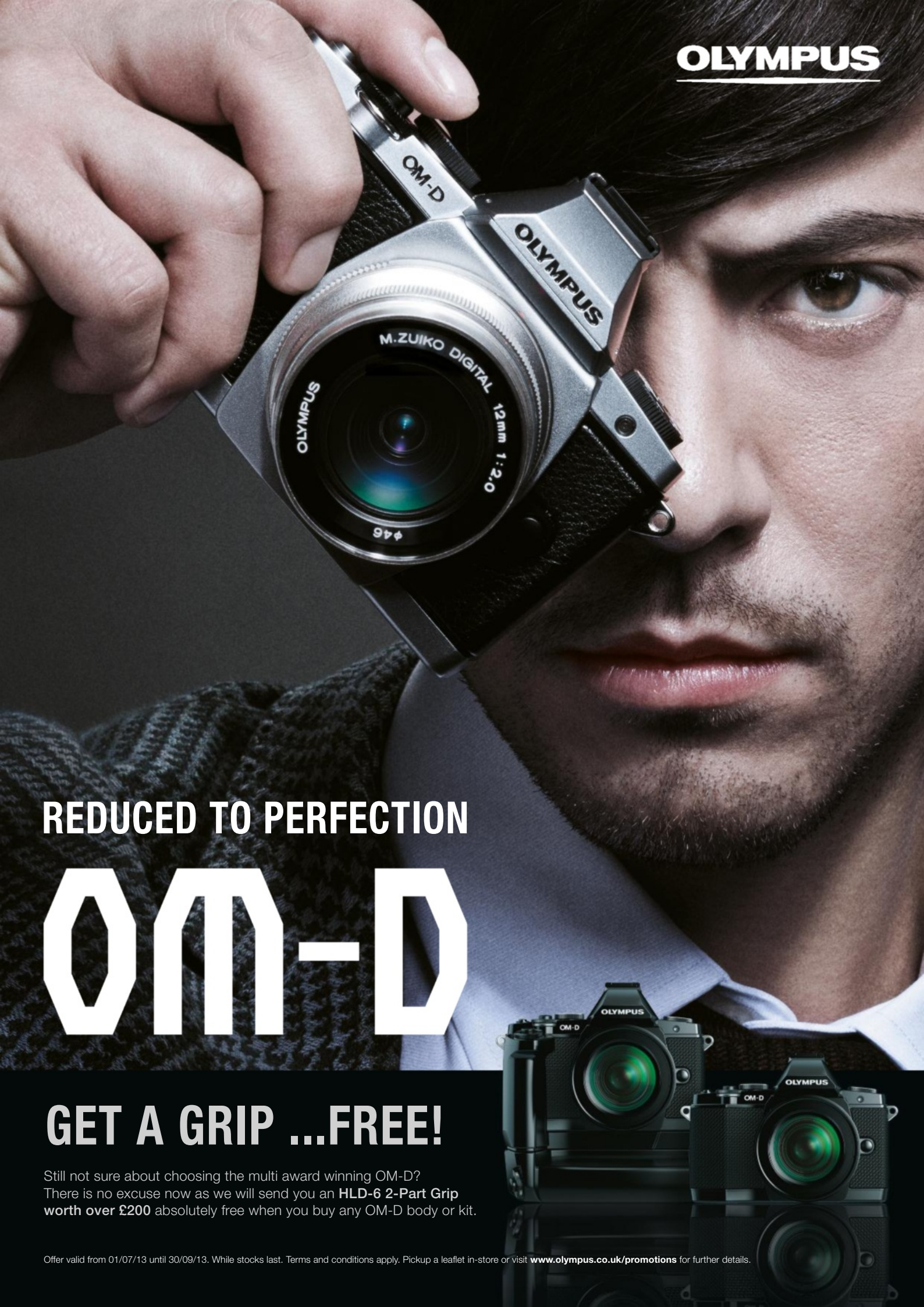
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